



MUSICIANS OF SOUTHERN UTAH

Compiled by **Doug Liston**

With
H.C. & Kay Hunt
Carol Liston

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The title is rendered in a large, bold, serif font. The word "MUSICIANS" is on the top line, and "OF SOUTHERN UTAH" is on the bottom line. Between the two lines of text is a decorative flourish featuring a central cherub figure surrounded by ornate scrollwork and floral patterns.

...Three Generations



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Dedication

This book is dedicated to:

The hundreds of musicians who have enriched our lives with their music,
many of whom I know personally and many of whom I jammed with.

H. C. and Kaye Hunt for their many hours of labor on behalf of the book.
Mona Givens and Kathy Thayne for their help in typing and so forth.

John Morgan and Jon Huntsman for their encouragement.

Those who encouraged me to continue when
things looked impossible.

My family. My wife, Carol.
My children, Reta, Linda, Ed
and Douglas Gordon.

Acknowledgements

Collecting and compiling material for this book has been a rewarding experience because of all the people I have come in contact with. Many people have given hours of their time sharing their lives with us. And I appreciate each and everyone of them.

My special thanks and appreciation is extended to the following for their assistance and willingness to help:

First and foremost I want to thank the many musicians who wrote their stories and who enriched our lives by their music, and for their patience in waiting for publication.

H. C. and Kaye Hunt, co-chairmen, for years of work in trying for finance, help with stories, typing, encouragement, kindness, and five years of positive energy. Thanks so much for your friendship and encouragement.

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Wallace Brazzeal for his excellent editing, advice, support, kindness and showing us the way.

Preface

This book is a record of musicians in a large western region of the United States and just like the music of the ancients, it is important that its history be preserved. Historians tell us that we cannot know where we are going until we know where we have been. Many of the stories in this book have lessons for today. Many of these individuals and their families lived modestly and worked from light until dark—tenacity and courage are found in their words. Their family pleasure was the music they made together. Their music strengthened their relationship with each other, gave them joy in times of happiness and comfort in times of need.

When most of these individuals were young, there was little or no commercial music, as we know it today. They learned to provide their own music and thus lifted their spirits through achievement and realization of self worth. They also added to the happiness of others both in their family and in their community. People depended upon each other and it made for a better life than many of us know today.

It's the story of individual musicians or musical groups that have lived in Southern Utah and have played their music in Utah, surrounding states and in some cases throughout the world. Many people will be recognized in this book both through photographs and text. It will tell their stories as musicians, as individuals and as contributors to the social and economic fabric of Southern Utah. Each story will speak of success and failure, suffering and trials and times of great joy and fulfillment. In brief, this book tells of the life and history of the music and the people of Southern Utah.

A Personal Note:

Always throughout my life I have had a great love for music. From early in my grade school, throughout high school and college I had teachers who encouraged and inspired me in my efforts. The Lord blessed me with the ability to play by ear as well as by note.

During World War II I played in the Army Air Force band and dance orchestra. When I came to Dixie College I was fortunate enough to play in a dance combo called the Vet Swingsters.

After college I taught music in the Lincoln County School District for 30 years and also played in a dance combo.

I have always wanted to recognize and do something for those that did for me. This was the beginning of a music project.

It has been about nineteen years since the idea of this book began to jell in my mind. During these years there have been periods of progress and much enthusiasm. Then there were the times the work just sat and made no progress at all.

Many of my musician friends were "Downwinders". Many of them have died of cancer since we moved to St George, including my father, mother and other family members.

Family members of cancer victims were receiving monetary compensation from the government. We thought if we could get this compensation from my mother's death we could donate it to pay for the expense of publishing this book. My dear friends, H. C. and Kaye Hunt, who are co-chairmen for the book, spent several years trying for grants and cancer compensation to use in our music project but were unsuccessful. The format and years of hard work just about went down the drain due to lack of finance and years of disappointments but we promised the musicians that somehow we would get it published. So I had to come up with some other way to pay for the publication of the book. Many years were spent saving for this project.

The purpose of the book is to record events of their lives and to take glimpses into their personalities. These memories are only possible because the people are willing to pass their stories down. The collection of these stories spans a five year period. The stories come from the musicians, their family or friends. Some of the writings have been typed, others have been hand written, all tell of struggles and sacrifice made for their music. In the editing process we have tried to maintain the feel and expression of the various writers. There has been little attempt in changing phraseology or expression of writing in hopes that the reader will also see this as part of the musician's legacy.

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Shann George Staheli

George or Shann George Staheli was born in Amriswil, Thurgau, Switzerland, 6 February 1825. He was the son of Johannes and Elizabeth Thalman Staheli. He was a man with a lovable character, cultured with an appreciation for the fine arts. George was considerate of his fellow men and a devoted servant of his Heavenly Father. He gave courage, faith and comfort to all he met. George was a fine musician, playing cornet professionally.

In 1847, he was called into the Swiss Army as a bugler. He was a commander in the Army and gave the orders with his bugle when the fight was raging.

He, with three companions, comprised a quartet of brass players who traveled not only over Switzerland, but often crossing the border into Germany to play for dances, festivals and celebrations of all kinds.

After his conversion to the Mormon faith, George, with his wife, Sophie Barbara Haberli, and five of his children sailed from Liverpool, England with a group of 624 immigrants bound for New York City. They were seven weeks crossing the ocean, rested one week, then began their trip to Omaha, Nebraska. From Omaha to Salt Lake City by ox team took ten weeks. Five weeks later the group was called to the Dixie Mission by President Brigham Young. However, after recognizing George's special talents, Brigham suggested that he stay in Salt Lake where he could use his talents to a greater advantage. George, wanting to be with the Swiss people and not knowing the English language, felt inclined to stay with the group. He was given his choice and chose to come to Dixie.

Upon arriving in Washington, a small town just outside of St. George, George's cornet fell from the wagon and was run over. He had it tied to

the bow of the wagon which held the cover. He was distraught knowing that it would be a long time before he would be able to purchase another instrument and it had been his main means of support.

John R. Itten, a member of the Swiss company, inherited 10 band instruments valued at \$80. He gave the instruments to the community and once more George was able to play the cornet and to teach the other instruments to the music hungry settlers. Shortly thereafter George organized a band.

Some of the members were Jacob Tobler, Herman and Jacob Boshart, Professor Conn. Brother Hafen and George.

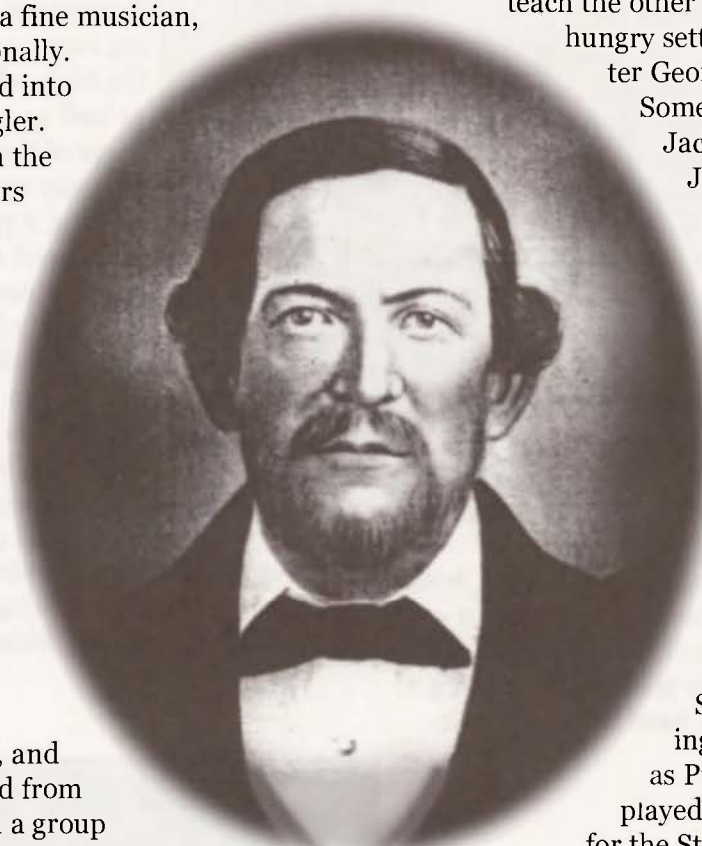
The lack of sheet music was only a temporary handicap because he knew many melodies from his days in Switzerland.

Since he was musically gifted, George was able to write the music for each of the instruments. The band played for dances in Santa Clara and surrounding towns and as far away as Pioche, Nevada. They played when ground was broken for the St. George L.D.S. Temple and later performed from the top of the Temple for the dedication.

He played once a week for a dance in St. George. For his pay, he received flour, potatoes, dried fruit, meat or anything in the line of food for his family.

The brass band and Swiss choir would serenade Brigham Young and other leading authorities as they arrived in Santa Clara. President Young praised George for his music as well as his service to his church and community.

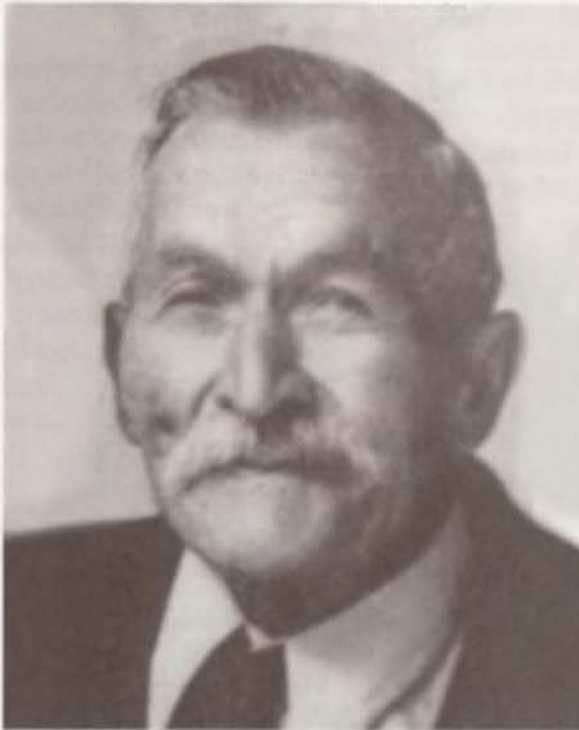
In a letter back to Switzerland, George wrote, "We here love the music. It brings happiness and gaiety in our lives, for all innocent happiness is allowed. Brigham wished that we should at all times be happy and rejoice and be kind with each other."



John Johannes Staheli

John (Johannes) Staheli, son of Johann George and Sophie Barbara Haberli Staheli, was born 25 May 1855, in Amriswil, Thurgau, Switzerland. He was just four years old when his family immigrated to America. He too, had a love for music along with his brother George. John and George were among the group known as the "Staheli Band". They played at the ground breaking for the St. George L.D.S. Temple. They also played from the top of the Temple when it was dedicated in 1877.

John enjoyed music throughout his life, both vocal and instrumental music was always in John's home. Most of his children learned to play and sing in the family tradition. He left a marvelous legacy of faith, hard work, commitment and refinement.



He was first violin while the well-known Leroy Robertson was playing third.

Roy married Belle Truman and they settled in Enterprise, Utah. There he served in many capacities as chorister in his Church. He played many solos for programs and special occasions on either the violin or trumpet. During a fifty-year period, Roy played for weekly dances in Enterprise, Utah and surrounding communities. He taught at the high school for a few years as well as gave private lessons to some of the students. He could play any tune without music after hearing it played. He loved good music and reveled in the music of the masters. He possessed a deep sensitivity for the expressive powers and subtle nuances of musical expression.

His was a life of quite humble service, filled with the gratitude of the blessings of heaven and for those who preceded him. He lived to see the budding talents of his children and his grandchildren, continuing in the tradition of his grandfather, George Staheli.

Jesse LeRoy Staheli

Jesse LeRoy Staheli (Roy), son of John and Barbara Tobler Staheli, was born 21 March 1895. He came to a musically talented family still living in Santa Clara, Utah. He learned to play music at an early age. Even as a youngster he accompanied other instruments on the organ for his sister Ida's wedding party. He later became accomplished on the trumpet and violin. Even though he was mild-mannered, his talents of perfect pitch and a good singing voice was a marvel to behold. He taught his children to be quick to overlook the faults of others but to strive for perfection in their own lives. He received his early music training at what is now known as B.Y.U. While playing in the orchestra,



Karl Staheli

Karl Staheli, son of Jesse LeRoy and Belle Truman Staheli, was born in Enterprise, Utah 22 February 1924. This was a time just prior to the great depression of the thirties. Back then it was a challenge just to provide for the necessities of life. But life went on for Karl and his twin brother, Keith. They learned to sing gospel songs at an early age. Keith would sing the lead and Karl the harmony. The duo was invited to sing in programs at their church and community. Later, Keith started to play his father's coronet in the band and Karl played the school tuba.

After serving in the Navy during World War II, Karl graduated from B.Y.U. with a major in voice and a minor in instrumental music. His first teaching experience was back home in Enterprise in 1951. Four years later he took a teaching position at the Hurricane High School. While in Hurricane, he organized an adult male chorus and enjoyed some great times of fun and special camaraderie found only in groups that were devoted as well as committed.

Through the recommendation of a leading music promoter in the state, Karl accepted a teaching position in Richfield, Utah. During his 13-year tenure there, Karl's high school band received thirteen top ratings. The school's choir/madrigal groups, of which Karl was the conductor, also followed the band's excellence. It was at this time that he received recognition as one of the ten best music teachers in the state of Utah. Because of this he was invited to teach at B.Y.U.'s summer music camp. This was an honor he had enjoyed very much.

During the Richfield era, Karl was privileged to teach each of his five children a musical instrument and other areas such as choirs, musicals, etc. It afforded him an excellent opportunity to be with his children and give them the same love he had for his music. It's no wonder that they became leaders in their bandsections and contributed much to the success of their group.

Karl's last years of teaching were spent in St. George at Dixie High, Dixie Junior High and elementary schools. For the first twenty years, Karl taught all instrumental classes from beginners to their graduation from high school. He expressed a great deal of satisfaction in watching his students develop from beginners to receiving top

honors at high school festival competitions.

In addition, Karl directed a ladies singing group known as the "Crescendos" for over a decade. They were comprised of lovely voices, talent and commitment. This was a select group consisting of fifteen women who were willing to practice at 6:00 a.m. twice a week. They sang at numerous service clubs, at seasonal programs and at many L.D.S. ward sacrament meetings.



James Samuel Page Bowler

James Samuel Page Bowler was born 4 September 1845 on Pike Street, Leicester, Leicestershire, England a son of John Bowler and Ann Elizabeth Taylor. His mother died when he was five. His grandmother cared for the family. Because it was too much for his grandmother to care for four motherless children, James went to live with his father's parents for a while. After returning home to his family, he was taught the shoe making trade by John Watson, the man who also baptized him into the Church of Jesus Christ of Latter-day Saints. By this time his father had remarried and his wife was good to James.

Although it was hard, he found work with William Hardy and finished learning the shoe making trade. He lived with Mr. Hardy and his wife in their home. While he was there he began to study music. He took a great interest in it and spent many hours studying. He later said, "Mr. and Mrs. Hardy were as kind as parents to me. Any success I find in this life, I owe to them."

He met and married Matilda Hill on 3 December 1863. Matilda found out that James was a Mormon about the time their first child was born. He feared that she would leave but instead she decided to join the church herself. This little family enjoyed singing and performed in many places and enjoyed their musical abilities. James taught his children to love music.

A missionary, Zera P. Terry, from Hebron, Utah wanted them to come to America. When they decided to go, they had to give away almost everything they had. The family sailed from Liverpool, England aboard the "Wisconsin" bound for New York.

Their trip was very difficult but they finally arrived in New York. From there they took the Pennsylvania Railroad to Utah. From Salt Lake City they traveled again by rail to Hebron.

The trip took several days. They arrived in Milford in November of 1880 where the last leg of the journey was made by wagon.

In Hebron, members of the LDS faith welcomed them. It was here that Matilda gave birth to their eighth and last child, George Hebron.

James was immediately called to work in the music department in the Hebron Ward which he enjoyed very much. He was anxious to begin work. It had been a long time since they had received any money to live on.

Although their older boys immediately found work riding pony mail and herding sheep, James had to go to Cedar City to find work in a shoe factory. Because of Matilda's poor health he returned to Hebron. Although he had brought the tools and material needed for his work, a few days after returning home, a fire in the tool shed destroyed his tools. After that he went to Salt Lake City for Conference. While there he found work at the Z.C.M.I. shoe factory. He stayed there for two years. Eventually he returned to Hebron to be near his children. He taught school in Hebron that year.

He had heard about the quiet little town of Gunlock with its mild climate, fruit, vegetables and beautiful trees. He found a job teaching there and worked alternately between Gunlock and Hebron for five years.

In 1894 he moved to Parowan to work in the Co-op store, purchased a home and was elected Justice of the Peace. He liked his work



but Matilda wanted to move back to Gunlock so she could be closer to her married children. After moving back to Gunlock, he worked with the Saints teaching them music and leading a choir. He loved music with all his soul and encouraged everyone around him to feel the wonders of music.

In December of 1900 his beloved Matilda died. He thought, at times, that he could never survive without her but in 1902 he married Sarah Canfield and she was a good companion to him.

He got a commission as Postmaster in Gunlock. He was Justice of the Peace, Superintendent of the Sunday school, worked in the MIA as the choir leader. He was also the ward clerk and helped to get the telephone installed in Gunlock. He was reasonably happy again.

After his second wife died, James' son, Harry and his wife moved in with him and cared for him the rest of his days. He died in December of 1932.

Not only did he bless those around him with music but he also blessed them with his poetry.

Children of James Samuel Page Bowler and Matilda Hill Bowler are:

Harry Hill
James Samuel Page
Ann Elizabeth
John Henry
Kate
Mary Ann
Florence Matilda
Walter Wallace
Francis Joseph
George Hebron



Opposite page: James S.P. Bowler

Above: James S.P. Bowler at organ with his second wife, Sarah Canfield

Andrew B. Price

When George Thomas Price and Adeliza Alger McArthur married they brought into their marriage a family of two boys and a girl, Don Carlos, Adelbert and Emma Rhoner. Tom's first wife had died leaving him with the two boys. Addie, Andrew's second wife, had taken Emma to raise after her husband had died. Emma's mother had died leaving a family of small children and though Addie never did formally adopt Emma, she raised her as her own daughter.

Together, George and Addie had three more children, Andrew, Thomas and Sara. Andrew Bird McArthur Price was born on 27 September 1887 in St. George, Utah. They were one family with no distinction made as to whether they were half-brothers or not; they were just a family.

Andrew was known as 'Biz' throughout his entire life and was taught to work at an early age. His mother had acquired, with her first husband, property throughout the area and as the boys grew up, they helped their father take care of their holdings. Biz especially enjoyed working with horses. His mother was an excellent horse-woman and had fine horses that were used as teams as well as pleasure horses. Andrew also had a love for horses. He was especially fond of racehorses and owned several thoroughbreds as well as quarterhorses.

His mother owned a millinery shop on the small triangular block situated on 2nd West between Diagonal St. and 300 North. After Silver Reef closed down she bought a building and had it moved onto her lot and added groceries and dry goods to her already established business. It would have been an excellent opportunity for Biz. He learned retail business from his mother. From his father he learned the farm and to raise cattle

on the ranch in Dammeron Valley.

Biz was only nine years old when he learned of the tragic death of his father. His dad was killed while getting a load of wood in the area west of St. George. He died 13 November, 1896. Bert, George's second son, was working with him at the time. He came to town for help as quickly as he could, but it was too late. Despite this tragedy the young family kept together working hard. Their mother carried on with the help of each one of the children, especially the young men of the family.

Biz's Grandmother Alger was living with the family in the home. His mother had added on to the home so it was large and pleasant to live in. This home is still being lived in at the present time. (July, 2000)

Biz married his sweetheart, Annie Charlotte Rencher on January 1, 1914 and they set up housekeeping in a home given to them by his mother at 210 Diagonal Street, which was just across the street from her. In fact, she gave each one of her children a home when they married.



Above: Andrew "Biz" McArthur Price

Below: The Biz-Ray Dance Hall, corner of Main and Diagonal, St. George, Utah. Biz also loved music as you can see by this picture above.

Earl James and Stella Christian Bleak

Earl James Bleak was born November 13, 1893 in St. George, Utah to Lucy Ellen Calkin and Samuel Thompson Bleak. His grandfather, James G. Bleak was secretary to President Brigham Young. He started school in the Second Ward schoolhouse, but when he entered third grade in the fall of 1901 they moved into the new Woodward School building. He had helped his father haul rock from the Black Hill to build the lower part of that building.

His history states: "Music always appealed to me. At times when listening to the choir sing I was deeply impressed and would have to work with myself to keep from crying. I received a cheap violin for a Christmas present in December 1906. There was no teacher available so I proceeded to pick up violin myself. The summer of 1907, I sent for my first trumpet, a J. W. Pepper trumpet, and it cost me \$15.00. That fall I was asked to join Heber Cottom's band. The following spring I was promoted to solo cornet in the band."

In the fall of 1909 he got a position playing trumpet in Booth's Dance Orchestra. Here he met a pretty young lady who played the piano for the orchestra, Stella Christian. Stella was born in St. George, January 24, 1894. Her history states: "In 1902 I started to study piano under Mrs. Amanda Stewart. I loved music and could play so easily by ear that I'm afraid I often did more of that kind of playing than real practicing. Mama and Papa were so anxious for me to learn to play that they would bribe in every conceivable manner to keep me going with my music. Mama would often take over my dish job if I would just practice my lesson." He continues, "From the time I began playing in public at the age of twelve, I have never had a chance to get rusty in my music. My years have been full almost to the limit with public work in this capacity."

In 1911 Earl and Stella started playing with the William Staheli dance orchestra in the new St. George Stake Academy Gymnasium (which was the entire upper floor of the building on Main and 100 S.) Later they played for dances in the Dixie Academy Gym built in 1916 and then the Recreation Hall dedicated in 1939. The Recreation Hall was near the Tabernacle before it became the old library.



*LeGrande Neilson, 3rd Sax; Earl J. Bleak, 1st trumpet; Stan Schmutz, 1st sax;
McKay Neilson, tenor sax; Mason Cottam, bass; Lloyd Bleak, 3rd trumpet; Stella Bleak, piano;
Douglas Hall, drums; Shirl Pitchforth, 2nd trumpet.*

Erma Bowler Bracken

Erma's school life began in the fall of 1908 when she became a first grade pupil in the one room school in Gunlock, Utah. Miss Metta Carter was her teacher. She taught all eight grades in that small adobe building.

She graduated from Dixie High School in May 1922, after which she qualified for a Second Class Teaching certificate at Dixie Normal College. In the fall of 1923 she began her first year of teaching in her hometown of Gunlock, Utah. School was held in the only public building in Gunlock, the LDS Chapel. She remembered, "Our playground space was very limited. There was a basketball hoop back of the building that the older boys and girls enjoyed. Marbles were a popular game with the younger groups. We occasionally spent some time practicing a program to present to the parents. Our drinking water supply was in a ditch across the street. Primitive? Yes, but that was the way it was in that day and age. I received \$60 per month the first year and \$65 per month the second year I taught."

She earned enough credits during the summer at BYU to receive a First Class Certificate. Her sister Estelle was hired as her assistant that fall. She said, "We had a great year. Because of my forthcoming marriage, I turned my contract back that spring, 1926, because at that time it was unlawful for married women to teach. Gunlock had a new two-room school building ready for use when school started in the fall of 1926."

In 1927, she and her husband moved to Central, Utah. Since Central was a one-room, one teacher situation, it was difficult to get teachers. She remembers, "I was asked to take the job for two school terms, 1928-1929 and 1929-1930. The second year there were several big boys in 7th and 8th grades whose reading skills were not well developed. They had a great desire to play basketball. We planned a dance and sold refreshments to get money to buy a ball. The party was a great success. We got enough money to order a ball from Sears. A book of rules and regulations came with the ball. Now came the big challenge for the boys. With great difficulty and some help, they studied the



book and came to fully realize the importance of being able to read. To further stimulate their interest in reading, we had a five-minute reading time at the beginning of school each day. The story we read, was always stopped at an exciting episode and this seemed to stimulate their desire to read."

In January 1943, the young family, which now included one daughter, bought a home in Enterprise. She was asked to teach grades 3 and 4 in the Enterprise Elementary School. There were only two grades in one big room but the room was well filled.

World War II was raging and many teachers throughout the country were involved in the war effort, leaving the schools without teachers. Since she had received her Certificate when requirements were so low, her life became one of year round school. Summers were for extension classes and correspondence courses to renew her certificate. At one point she gave up and didn't sign the contract. However, one early summer day, Superintendent Moody stopped at her house on his way to Enterprise Reservoir to relax and do some fishing. She said, "He was concerned that I had not signed the new contract. I told him I had decided to stay home and keep the home fires burning this year. He then presented me with a real challenge; "The soldier

boys would be fighting in the trenches in cold stormy weather, in foreign countries and I would be likewise serving my country at home in a nice warm school room." When he stopped by on his way home, I had reconsidered and promised I would be in the classroom when school began that fall. He was a great man."

She remembers her room was next to the gymnasium, which was being remodeled and that sometimes their hearts would pound with the rhythm of the hammers.

In the fall of 1957, the elementary school, from kindergarden through sixth grade, moved into the newly constructed building just north of the High School. It was a new building separate from the big kids and a teacher for each grade and a sink in each room. She remembers that it took them some time to adjust to such luxury.

She walked down the aisle in cap and gown at College of Southern Utah in June, of 1962, to receive her BS degree and a new Elementary School Certificate. She retired in 1968. "I was retired from the work I loved so much. I must pay tribute and express appreciation to the many wonderful people who have been so important to me and to the many girls and boys who have touched my life."

Through the years she had the privilege of teaching five of her six brothers, two of her sisters, six of her seven grandchildren, and her own son, Sherwood N. Bracken.

She was devoted to music. Her musical talents touched many people. She played in musical groups, at dances, accompanied at funerals and at many church functions. She also instilled an appreciation for music and dance in her family and students throughout her life. The wife of a farmer, she will be remembered for her life of service and positive influence on others.

When Erma was 9 years old, her father went to Modena, Utah to pick up a piano off the train. It took 2 days to get the piano home to Gunlock, Utah. Erma started playing then and played on that very same piano until her death in 1999 at age 96. In the fall of 1964 she had the privilege of writing the piano arrangement for the Enterprise High School Song, which was composed by Ivor Clove. As a schoolteacher, very few passed through her class without learning to play the flute-a-phone.

One of Erma Bracken's great grandsons said he would never forget her telling him,

"Music can take you places that nothing else will". All of her grandchildren loved to hear her play her old jazz music on the piano and tell them about how she had played with a band.



*Erma's brothers and sisters.
Erma standing on the right.*

Elvis B. Terry

Elvis Terry was born at the Terry Ranch, about seven miles west of Enterprise, Utah, in 1906.

His young life was spent working on the ranch along side his Dad, Luther M. Terry. At night the family huddled together with their parents by a warm fire or a coal oil lamp reading and singing.

As the family grew they moved to Enterprise to attend school. The first school was a two-rock building. Later, a larger building was constructed called the Community Center where school, church and community activities were held. It had a steeple on top with a bell that would ring thirty minutes before meetings or school. It also sounded an alarm for a fire in town or for a funeral procession.

One cold winter morning, Elvis remembers walking out to milk the cows and seeing fire coming from the roof of a nearby home. He jumped on his horse and went as fast as he could to ring the bell. Soon, everyone was there with their buckets and cutting holes in the frozen canal water to put out the fire. He had saved the home, well almost all of it.

Elvis was in the sixth grade when William Staheli encouraged him to play in the band and to sing. He sent for a cornet from Sears &

Roebuck for fifteen dollars. And from then on the seeds were planted for his life's vocation.

At Dixie College he was involved not only in music but also speech and debate programs. His debate team won the Utah/Idaho Jr. College championship, held in Salt Lake City, Utah. Juanita Brooks was their coach. Elvis also won the Armistice Day oratorical contest that same year.

His parents encouraged him to take private vocal lessons from Joseph McAlister. Soon he was singing leading roles in opera and took part in many stage plays.

They also organized an Enterprise Male Quartet that not only sang but also played brass instruments. Dixie College requested that they go to various towns to advertise the college.

Others in the group were Wendell Robinson, Lafayette Staheli, Theon Jones, and Alta Holt as the accompanist. In June

1926, they competed with 15 other quartets from all over the LDS church in the youth organizations. The finals were held in the LDS Tabernacle in Salt Lake City. They were far from home, frightened, awkward country boys, all dressed in their best (but different), and down to the last against city fellows from Los Angeles, Ca. dressed in tuxedos. When they walked out on the platform they had never seen so many people. What a surprise they had when the judges

awarded them first place. They even had an offer to stay and go into show business at the old Pantages Theater in Salt Lake City.

During Elvis' last year at Dixie College he played in Earl Bleak's dance orchestra. From



Top: Enterprise Quartet 1926, Theone Jones, Lafayette Staheli (standing) Wendel Robinson, Elvis B. Terry. Bottom: Elvis directed the Mendelssohn Male Chorus 1937-1978.



The Hollywood Bowl, Elvis Terry directed the all church MIA Chorus, 2000 voices 100 pc. orchestra (Pre. and Sis. McKay in foreground)

there he went on to organize his own dance band and played for the local communities for over twelve years. This was a great help financially.

He pays tribute to many wonderful teachers at Dixie College, a few of them are William Staheli, Joseph McAllister, Earl J. Bleak, Evelyn Thurston Cornwall in the music department, Juanita Brooks and Lucy Phillips in speech and Ruby Bryner in drama.

His wife, Laura Lund Terry was born and raised in Saint George. She was the daughter of George R. Lund, who served several terms as city attorney of Saint George and was Washington County attorney during the nineteen twenties.

They met and courted in Saint George while they both attended Dixie College. They were married in 1926 in the Saint George temple.

Elvis attended the University of Southern California and Brigham Young University. He received bachelor's and master's degrees. While in California he taught music for one semester at the Occidental College. His master's thesis was spent researching and writing music and the words to the old folk songs of Southern Utah. He traveled to Enterprise and surrounding towns and recorded on tape not only his mother singing, but also many others he remembered as a young boy. He then transcribed the notes and words on to sheet music. These old folk songs are now preserved for future generations.

During the early 1940's Elvis was instrumental in creating the Utah Music Educators Association. In 1950 Orem residents voted him "Tops in Our Town". In 1956 Daynes Music Company named him "State Music Man". In 1957 the Provo/Orem Chamber of Commerce named him "Man of the Year". In 1992 he received the distinguished "Arthur V. Watkins" award for outstanding contribution to the Cultural Arts. And in 1996 the SCERA in Orem presented him with the "Outstanding Achievement Award for Continued Community Service".

Elvis directed the Mendelssohn Male Chorus for 39 years and was on the LDS Church MIA General Board Music Committee for 16 years. He has served in leadership positions of the LDS Church and has been an ordinance worker in the Provo and Saint George Temples and currently in the American Fork Temple.

Elvis taught music for 45 years covering an area from Southern Utah to Ammon, Idaho. The family settled in Orem, Utah in 1935. He retired from the Brigham Young University music faculty after 16 years. Elvis and his wife Laura then bought a retirement winter home in Saint George. Laura passed away in 1995. As of this writing they have five children and a living posterity of over 150 grand children and great grand children.

The Enterprise String Band

*Many, many years ago, hardly before this town had a name
A group of number one musicians band together and rose to fame.
They started, what they called, the Enterprise String Band,
And ever since has been known as such all through this southern land.
Since 1907 to the present time their entertainment has been joy to the ears,
They've given freely of their talent and time nigh unto seventy years.*

*The Halls and the Hunts were the first instigators. There was Job Hall, Amos and Jim,
Amos Hunt and his son, Joe, The best durned fiddlers there has ever been.
When it come to picking the old guitar, Estella and Emly Hall was superb.
John Alger ran a good second to them, some say it's the best music they've heard.
Tromping his heel to keep strict time, it's a wonder the floor didn't cave in.*

*How they'd make your muscles twitch, you just couldn't stay on your seat,
The crowd would soon be j'gging, whether in building or out in the street.
There wasn't a tune written in those days that this string band couldn't swing,
Polka, Schottische, Waltz, Quadrille, Turkey in the Straw or any old thing
The music of that old string band just couldn't be surpassed,
The waltz would soothe your very soul and then they'd play one fast.
The kids loved the Danish slide-off, the Virginia reel for the ones in their teens,
Everyone danced the schottische and a waltz sent you off in dreams.*

*There wasn't many in those days that could give a better call
For their quadrilles, when dancing, than William Wesley Hall.
Later on Amos Hunt could really make them prance
With his amusing calls in verse; but he would rather dance.
Ame, George Tait, Jack Elker, Dan Jones and heaven knows how many more
Pranced and kicked and pivoted 'till they wore the boards right off the floor.*

*Each 4th and 24th of July we'd be wakened from our dreams
Serenaded by the band on a wagon pulled by Elmer Hunt's old team
So well trained was this faithful pair, at the finish of each tune
A gun was fired and off they'd go with no coaching but the boom.
Each place they stopped the town folks would serve a little snack
And by the time they'd covered the town they'd be filled from the front to back.*

*As time marched on some members left but others moved right in,
Jake Truman with his harmonica, Heber Holt the banjo, also the violin.
Dora Clove took over the organ and Ivor joined them too,
Then the Stahelis moved in town there was really quite a slew.
There was Will and Roy, Clarence and Ray chucked full of music from head to toe,
And it didn't diminish in their offspring and as they grew up they joined the show.*

*The Terries weren't to be left out, Duward's fiddle sang at his hand,
And Maeser and Merrill decided they would add drums to the band.
As kids in town grew up they too were adopted in
For most of them, you see, was the former member's kin.
There was a few exceptions, June Simkins helped them out
With his harmonica along with Ken Staheli. which was a boost, no doubt.*

*LaRee Gardner introduced the first accordion, with Lorene Truman not far behind,
Ivin Holt, Orlas Alger, and Chub's guitars were added to the line.
Roy Staheli got an auto harp that added a bit of spice,
And Stan Staheli's steel guitar sure sounded nice.
The Laub family came with their musical skill; we just can't mention them all
There has been so many come and go 'twould be a carpet from wall to wall.*

*This string band has become such a tradition in our little town
That on every 17th of March folks come from miles around
To hear once more the familiar strains that can banish all your fears
And awake once more those dreams of the past lost with the bygone years.*

*And as we look over the band today we see many new members here.
Only a few old stalwarts remain to instill in the younger the tunes we hold dear.
So tonight we salute you for your loyalty in the past
And pray that in the coming years this string band can last
To arouse in us our youthful days and set our toes on fire,
Even if we are wrinkled and gray and ready to retire.*

Written by Madge A. Hunt, May 6, 1975



Enterprise String Band July 4th, 1975.

(Back Row L to R) Heber M. Holt, Ferrol Tait, Verlone Thomas. Francis Staheli, Kimberly Staheli, June Simkins, Wendell Pickering, Ken Staheli. Ray Staheli, John Staheli.

(Front Row) Lorene Truman, Laree Pollock, Kimberly Hunt (granddaughter), Sandra Hunt, Debbie Holt, Elaine Banks, Lauana Staheli, Merlyn Staheli, Merril Terry.

Enterprise String Band

In 1907, a group of musicians came together and formed what they called the Enterprise String Band. Some say it's the best music they have ever heard, with Amos Holt stamping time with his heel to keep them all together.

The Halls and the Hunts were the first members, Job, Amos and Jim Hall; Amos Hunt and his son Joe were the best fiddlers around, and Estella and Emily Hall were great with their guitars. John Alger added another guitar; Lilly Farnsworth played the organ, and Amos Hunt played the mandolin.

The music of the old string band just couldn't be surpassed. They played the Polka, Schottische, Waltz, Quadrille, and Turkey in the Straw; the kids loved the Danish Slide Off and the teens danced the Virginia reel.

There weren't many who could give a better call for their quadrilles than William Wesley Hall, and later, Amos Hunt added his amusing calls in verse. Amos Hunt and his son Joe were the best fiddlers around, and Estella and Emily Hall were great with their guitars. John Alger added another guitar; Lilly Farnsworth played the organ, and Amos Hunt played the mandolin.

Each 4th and 24th of July the band would serenade the town on a wagon pulled by Elmer Hunt's old team. At each stopping place the town folks would serve a little snack and by the time they were finished each band member was filled to the brim.

As Enterprise grew, so did the band. Jake Truman added a harmonica and Heber Holt played the banjo or violin. Dora Clove took over at the organ, Ivan joined too. And the Stahelis – Will, Roy, Clarence, and Ray, brought even more talent to the band. The Terrys – Durwood on the fiddle and Merrill and Maeser on the drums – gave the band that strong rhythmic beat that stabilized the music.

As some members left, others joined, and many new ones were the children of the older members. New instruments were added, the accordion, the auto harp, and a steel guitar that added spice to the band. Some members are in their nineties and enjoying every minute of their musical talent.

The Enterprise String Band still serenades on the 4th and 24th of July, but they now tour the town on the eve of these two holidays. Each year they play in the Hansen Stadium to open up the Senior World Games. LaRee Pollok is the hearty soul who keeps the band together and we pray that their dedication will last for many years to come.



Oct , 2000.

(Back Row L to R) Yvonne Colby, and daughters, Rachel & Marin Colby, Diane Merrill, Reginald Terry, Takara Thomas, Verlene Thomas, Laree Gardner, (Middle Row) Charlene P. Bracken, Kody, Holt, Debbie P. Holt, LaRee Pollock, Normand Laub, (Bottom Row) Roma S. Bunker, Joan and Charlotte Tait, (Blind Sisters) Barbara Laub. (Center front, on one knee) Chuck Gilbert , Senior Games participant.

Katie Barlocker Gentry



I am still trying to do my love for all. "The Messiah" was my own greatest achievement. I did AIR (soprano) XVI and XXI AIR (soprano) solos for six years.

I was born September 12, 1924 in Enterprise, Utah, the fourth child born to Arthur J. and Rosell T. Barlocker. I lived in Enterprise until I went to college.

What my world of music has meant to me! I was taught at a very early age to appreciate music. Whatever I have achieved in music I owe to my mother. My earliest recollection was being awakened in the morning by my mother's singing. We did a lot of singing in our home. My sisters, Marilla, Nora and Vella Rose were all singers and played the piano. My brother, Bill, played the trumpet with me in the high school band. My brother, Calvin, sang with us a lot. Mother played the guitar while we all sang.

I started to play the piano when I was nine years old. I have studied the piano and voice at SUSC, or BAC, as it was named then, and B.Y.U. I have learned to play the organ since I retired from teaching school. My great achievements have been during my teaching career. I directed musicals in grade schools, junior high, and high schools. I was the music director in the Uvada Stake, where we also took choruses and dance groups to Salt Lake City for MIA Festivals. Besides my teaching and church music, I was asked to sing for many activities and funerals. I also sang with my mother in the Ward choir.

I was inspired by the beautiful hymns and my testimony grew because of their messages. When I went to BAC, I signed up for chorus. Mr. Manning called me in after one of the classes and asked if I would like to take lessons. I hadn't thought about it. I had always sung but didn't realize there was a certain way to do it. So, after 2 years at Cedar and 2 years at B.Y.U. studying music with private vocal and piano lessons, I felt more confident and learned to love music. I was

in many recitals and dance reviews at the colleges as my major was in PE and my minor was music.

I have been in music in the 3rd Ward for a long time. One year we won the Ward Road Show in the Stake Contest. I have led the music in church for over 45 years, and I am still trying to do my love for all. "The Messiah" was my own greatest achievement. I did AIR (soprano) XVI and XXI AIR (soprano) solos for six years. D'On Andrus Snow was my accompanist. Music didn't come easily to me; I worked hard at each selection. The greatest joy music has brought into my life has been the enjoyment, involvement and satisfaction of accomplishment and the great joy in helping others develop their talents. It has been an exciting force that kept me wanting to do more. I am always trying to improve on what has been done. Don Dunkinson and I did a fifty-five-page musical comedy, "The Telephone" by Gian Carlo Menotti for three different groups.

Douglas I. Liston

On September 9, 1920 in the little town of Enterprise, Utah, a son was born to Joseph Otto and Maurine Pace Liston. They named him Douglas Ivins, the Ivins being after his great grandfather Israel Ivins – one of the pioneers to settle St. George.

Doug's parents traveled all over during the depression in order to find work. They lived in Panaca, Delamar, Las Vegas and Pioche, Nevada and Sutter's Creek, California. Finally they settled in Pioche where his father worked in the shops. Doug had an enjoyable childhood with his friends as they roamed through the old mines and tunnels and had cookouts in the hills and mountains surrounding the town.

Music has always been a big part of his life. He began humming tunes shortly after he learned to talk. His parents bought him a harmonica and a uke when he started the first grade. Before long he had kids lined up marching to his tunes. He remembers going to the dances in the Old Gem Theatre and Dance Hall which was the scene of silent and later talking movies. Upstairs it was used as a dance hall. When they danced the building would swing and sway. It was a miracle it didn't cave in or fall down with all that jiving going on. Here he listened to the Wilcox Orchestra play the sweetest music in the world with Frank and Carlyle Wilcox as instructors.

Soon Doug was playing trumpet in the Pioche Grade School band. At Lincoln County High School he took band under Frank Wilcox and learned to play sax and clarinet. He became a member of the band and school orchestra and played in the community dance orchestra. The band took honors in state competitions held in Las Vegas and took first place three years in a row against larger bands from Reno, Las Vegas and California schools.

Doug was active in school athletics in baseball, basketball and track. He is still active in horseshoes and is a member of the Utah Horseshoe Association, winning many trophies in this event. Their basketball team won state the year he was a senior. He was voted most popular boy that year.

After graduating from high school Doug moved to Provo, Utah where he worked at Columbia Steel. While there he organized an orchestra that played for public dances and at the local clubs. However, in September of 1942, he was drafted into the military during World War II. Basic training was at Cheyenne, Wyoming. He remembers that during the winter months, while on bivouacs the weather was freezing cold. Doug felt very fortunate in becoming a member of the Army Air Force Band where he played cornet, saxophone, clarinet, French horn and sang. During this time he had some of his happiest experiences. With some terrific musicians from all over the United States they played for concerts and dances. His bandmaster was Lester Schick. On three day passes he would go to dances at the large ballrooms and dance to the music of the big swing bands of the 40's.

In 1946 Doug enrolled at Dixie Junior College in St. George, Utah where he and Bob



*Above: Doug Liston had his own orchestra in Provo, Utah in 1941.
Next: Caliente first year band, 1949.*

Foremaster organized a dance orchestra, the Vet Swingsters, and they played for college and other dances in Utah and Nevada. Here he met and married Carol Sullivan May 10, 1947. Carol said they went on dates while he played for dances and they usually shared the back seat with the bass drum. She said that he would rather play his horn than to eat.

After leaving Dixie he went to Reno where he was working towards his teaching degree at the University of Nevada. In 1949 the family moved to Caliente, Nevada where he taught for the next 30 years for Lincoln County School District. He taught music, classroom and principal. The band he taught in his first year was made up of 45 students – grades 5-8 – who had never blown a horn before. Through the years, his bands took many honors at the various music festivals in Lincoln County, in Ely and Las Vegas. One of his bands represented the State Of Nevada at the dedication of Lehman Caves National Park. Later he had as many as 50 students in the school band and also organized a 15-piece dance orchestra.



While living in Caliente Doug was active in civic projects serving as President of the Lions Club, President of American Legion, County Chairman Cancer Association, active in Rotary Club, etc. He retired from his teaching job in 1979 but not from music. The Parent Teacher Association awarded Doug with a life-membership for his work with young people.

During these 30 years Doug played in one combo or another, usually it was the

Liston-Lytle Combo. They played for Jr. Proms, Gold and Green Balls, class reunions, state Elk parties and nightclubs throughout Southern Nevada and Utah.

His family consists of his wife, Carol, daughters Linda Jo Benson of Las Vegas and Reta Marie Cox of Ranch Mirage, California and son, Douglas G. of St. George. At this writing he has 4 grandchildren and 3 great-grandchildren.

In 1986 Doug and Carol moved to St. George where he got a combo together. They played for the first World Senior Games that took place in 1986. They have played at numerous clubs in Utah and Nevada. Doug and Stan Seale made special tapes and C.D.s, which were given to participants in the Senior Games and to the high school music departments in Southern Utah and Nevada, and to Senior Centers, Care Centers, etc. He served on the Senior Citizens Advisory Board and was entertainment chairman. Music still



remains the central part of Doug's life.



Top: Air Force Orchestra 1940's (Doug is in back row, right of bass fiddler player.

Jazz Combo, 1950's. From L. Doug Liston, Sax; Roscoe Wilkes, Trumpet; Gordon Lytle, Piano; Hebert Cline, Drums.

Left: Dance Orchestra, 1952

Front row: L. Clark Ray, Rose Mary Wadsworth, Jaylene Mathews, Denny McCarthy, Joe McGhie, Back row: Doug Liston, Jerry Maeder, Bobby Castle, Joe Maeder, Micki Hollingshead, Jack Lee.

LaRee Laub Pollock

I can't remember when I first loved or was exposed to music. From the time I was born music was a part of our family. My parents sang together and also sang in the ward choir. My mother played the organ; my father played the guitar. I woke to music almost every morning. Every evening was filled with the family singing around the organ or to my dad playing the guitar. Music and stories were our entertainment every evening.

My father was very particular as to our hitting the correct note, and articulating the words very clearly and distinctly. We spent many happy hours, days, months, and years in this setting as children. Needless to say, we learned at a very early age to love music of various kinds. We learned to play the guitar, accordion, mandolin, harmonica and to chord on the family organ. There were four children, two boys and two girls and we soon had our own little family band.

At the age of about 12 years I was playing with a little children's dance band under the direction of Amos Hall. We played for a childrens' dance every Saturday afternoon on the open-air tennis court. It was about that time that Mr. Hall invited me to come join the string band. I was very reluctant, and after quite a lot of urging I finally went to practice with them. They practiced in a corner of the church meeting hall at that time. I don't need to say I was very frightened. Besides Brother Hall, who was very good on the violin, the band included Dora Clove, Jacob Truman, Amos Holt, Ivin Holt, Orlas Alger, Heber Holt, Will and Roy Staheli, and at times, Deward Hall played drums.

That was my beginning with the famous Enterprise String Band. Since that time there have been many, many musicians join the band. I have played with them for about 65 years. Three of my children and several of my grandchildren have joined the band and they play when they can. I have been the President of the band for about 40 years. It has been my pleasure to see it grow. We have played all over the state in programs, parades, etc. In recent years we have played for the World Huntsman Senior Games. We played for the 4th and 24th of July celebrations each year. My sister, Ruby Stewart and I have been singing together for over 60 years. We have also sung in many programs, funerals and other places of entertainment and are still singing.



Jessie T. Schmutz

When Jessie was ten years old my uncle gave her a Uke and taught her to play it. In 1926 he bought a steel guitar and played it by ear. She began entertaining at rest homes and playing to the home bound.

In 1961 she, along with his daughter, her mother and six friends entertained a blind lady named Caddie Blake. They met in her home every Friday evening until she died. She would invite her musical friends to come to her award winning garden in the summer months to play. Many brought tape recorders and recorded the music. Jessie put on a program every Saturday night. Clarence Albrect was the usher to see that everyone got seated. This went on from 1965 until 1995. By then so many had passed away they ended their entertainment.

Jessie had two combined country western bands: the Perry Asay band and the Ralph Loper band. The Asay band included Perry Asay, the lead guitar, Myrtle Asay, Carl Gifford, Jessie T. Schmutz and Leona Schmutz. They played for dances, socials, weddings and at local rest homes in St. George and Zion Rest Home in Hurricane, Utah.

Jessie tributes her music playing to friends, "Ralph Loper and his wife, Viola could play guitar, banjo, fiddle and sing. They told many jokes. They liked to go to the fiddlers' contests and they took first place in many of them. Ruth McGee was a good accordion player and singer. Eldon Russell was the best of all in my way of thinking. He never had a music lesson, everything natural talent, he could play any kind of musical instrument he could get his hands on. When someone would sing and didn't know what key they were going to sing in, Eldon would say, "start singing and I will tell you". This he would do and the rest of us could play in the right key.

We had so many good times and brought joy to so many people. There are only four entertainers still alive, and we can't entertain any more but we do have our fond memories."



Top: Jessie Schmutz, Carl Gifford, Perry Asay and Myrtle Asay, Lester Stratton in on the guitar

Left: Jessie, Perry and Myrtle Asay and Leona Schmutz



Talmage Christensen, "The Music Man"

Talmage began his music career in a home of seven children and parents who loved music. They sang as they milked the cows, hauled the hay, weeded the garden and while doing dishes and other household chores. As they grew older the four boys were invited to sing at various programs in the area and at church. This continued at get togethers and reunions long after they were married.

At Delta High School, Talmage had parts in all of the musicals, operettas and other productions. A picture of one, "The Count and the Coed" is shown here. He was also the second tenor in a quartet representing the Delta High School F.F.A. department. They sang all over Millard County for social clubs, political programs, rallies and church programs. They also represented the Delta High F.F.A. chapter at the state convention in Logan, Utah where they won first place. While there they appeared on the radio station KSL in Salt Lake City and were invited to sing at the national convention in Kansas City.

After graduation from high school, Talmage went south to Dixie College on a music and athletic scholarship. Here he fit right in with the Spirit of Old Dixie and its musical culture. Joseph M.

McAllister was the vocal director and put on good musicals each year. In Talmage's first year at Dixie he played the part of the Marquis le Mayenne in the production "Ermine" and also performed in assemblies and other performances throughout the area. Talmage also was a part of the college recruitment group – performing at various high schools in Southern Utah.

During his second year at Dixie the production of "Gondoliers" was presented with Talmage playing the part of Duke of Plaza Toro. Also while at Dixie Talmage sang duets with Roene Defiore, once in the St. George Temple.

Talmage won the medal given to the student who gave the most time and talent to the community during the college year from Delta Phi Alpha.



F.F.A. Quartet sang all over Millard County for social clubs, political programs, rallies and church programs. (L to R) Vard Bennett, Harold Hegvessy, Ray Church, Talmage Christensen.

Below: Dixie College assembly group. Talmage is far right.



Leaving Dixie College, Talmage went to the Brigham Young University where he also performed in the musical production "The Gondoliers".

Later as music director for Delta High School, Talmage produced the musical "Purple Towers". He also sang as a vocalist with the local dance band at the weekly dances in the area and sang with the "Desert Sentinels" in various places including the Salt Lake Tabernacle.

Talmage left Delta and became the Seminary principal at Panguitch High School where his choruses performed in all wards and other programs. He also organized a male quartet. This was the beginning of other Seminary and institute choral groups.

While serving Uncle Sam in the Navy, he was stationed at the Dublin, Georgia Naval Hospital where he was put in charge of all USO shows and programs for the patients. He also organized a Navy quartet that sang over the radio in that area and especially the naval base.

Upon his release from the Navy, he returned to Delta, Utah where he was made Ward Chorister. He was sent to South Africa by the L.D.S. Church C.E.S. program and soon had the young Zulu children performing solos in the area.

Coming back to Dixie in 1987 he became immediately involved in choirs, choruses and solo work. He was a charter member of the Heritage Choir, a member of the Golden Generation singing group under the direction of Doris Webb, a member of the popular quartet "Elmer Pickett, Marion Bowler, Murray Webb and Talmage Christensen."

At present Talmage is the music specialist and conductor in the St. James Ward of the Morningside Stake and a member of the choir.



He played the part of the Marquis le Mayenne in the production "Ermine". Talmage is center stage.

Norman J Hunt, 1922-1986

Norman J. Hunt was born in Cedar City, Utah in 1922 and raised by adoptive parents in nearby Enterprise where he graduated from the local high school.

During his school years in Enterprise he took up the trombone. After graduation he became a Dixie College student majoring in music. While at Dixie he studied with his favorite teacher, the legendary Earl J. Bleak, playing in both his college band and brass ensemble. While at Dixie College, Norman met and married Evelyn Nelson of St. George, a marriage lasting till his death in 1986.

In 1942, following graduation from Dixie College he went to the Brigham Young University. There he excelled as a trombonist playing in Robert Sauer's Symphonic Band and the University Symphony Orchestra. During that school year he joined, along with many students, the Enlisted Reserve Corps, an army unit supposedly designed to keep students in college till graduation, then sending them to officer candidate school. But these were war years and the fighting wasn't progressing well, so, on September 12, 1943 these students were called to active duty and were sent to nearby Fort Douglas in Salt Lake City.

Rather than go to officer candidate school, Norm opted to continue his music education by gaining membership in the Camp Kearns Air Corp Band, just a few miles from Salt Lake City. Camp Kearns was a basic training base with an outstanding band. Following his basic training, Norm was fortunate to pass an audition and become a permanent member of that band. While at Camp Kearns he played in the Radio Band, a select group of members from the regular band that presented weekly broadcasts originating from a nearby Salt Lake City radio station. Norm spent the remainder of the war years with the Kearns Band.

Following his discharge he returned almost immediately to Brigham Young University, where he graduated with a BA in 1947. Following graduation, Norm entered graduate school at BYU and as a graduate student was offered a position as instructor. Here he would organize the Varsity Band. The band performed for parades, football games, basketball games and concerts. Norm was able to form a highly proficient varsity band that became noted for their performances at University basketball games in the Springville High School Gym.

After receiving his Masters' Degree in 1949, he decided to further his music education at the prestigious Paris Conservatory of Music in France. This was followed by an additional year's study at the renowned Eastman School of Music in Rochester, New York.

Upon his return from Paris, Norm asked for and received the position as Director of Bands at BYU. In 1953, Norman was asked to play trombone in the Utah Symphony. That same year, he received an invitation to be the director of bands and brass instructor to Sacramento State University. From 1965 to 1975, he became the chairman of the Music Department. While at the university, he authored a brass ensemble method entitled "Beginning Brass Instruction". It was a method designed for the collegiate instrumental music education majors, a method that was recognized as the pioneering text designed especially for college level students.

Then in 1968, Norman Hunt authored a companion text to his original brass ensemble method titled: Guide to Teaching Brass. Both texts were published by William C. Brown, receiving three and five editions respectively.

In addition to his University and authoring responsibilities, Norman Hunt was in demand as the conductor for the Sacramento Municipal Band, The California State Fair, guest conductor for numerous high school performing groups, as a professional trombonist and adjudicator for various school festivals.



Maurice M. Teitjen

Maurice's music years started early in life. His parents were musical and they sang a lot. "My Dad played guitar and my Mother and her sister were soprano opera singers. My brother Garth and I played saxophones; he played alto and I, tenor. Our parents were always proud of us for spending our time after school practicing." My Aunt Marie McDonald would play the piano for them to practice.

In 1935 he was 11 years old when Thurman Fuller asked them to play in his band in Kanab. They had three saxophones: Tom Major, Garth Tietjen and Maurice Tietjen. Harold Major and Judd played trumpet, Fuller played drums, Smith Johnson, base and Chamberlain played piano. This was considered a large dance band then. They played on weekends for dances at Ward Halls. During weekends in the summer they played at Hillcrest, Three Lakes, Orderville, Panguitch and Circleville. By the time Maurice was 15 he was singing solos with the band.

In 1942 he came down to St. George Dixie College to school and started a great orchestra that played for the school dances all year. Dances were held in the recreation hall, which is now the old library. The orchestra members were Garth, Maurice and Kenneth McDonald on sax; two trumpets, Dick Miles and Herb Pitchforth; one trombone, A. Hunt from Enterprise, Homer Christensen on Piano, Paul Neilson on base, Junior Nelson on drums with Smith Johnson sometimes playing base. In the 40's this was the most beautiful music of all time, "The Big Band Era", and they played music from the Glenn Miller and Tommy Dorsey bands.

After school was out it was the call of the Army that took them away. Maurice remembers, "At my first boot camp I was asked to play over the radio at Camp Adair, Oregon. The next location was Camp Ellis, Illinois. I played there in an orchestra until we went overseas. 1944 found me in the European Theater of war. After some time I was put in General Hornisher's 16-piece orchestra called

"The Generals". We did our duties by day and played for dances at night. They flew us to England, Germany, Austria, France, Italy and Scotland to entertain the officers."

In 1946 he was able to return to the U.S. and while on the ship an officer told him the Germans had killed all his division from Oregon while he was on leave. You could say music saved his life.

From 1946 to 1975 he lived in California and raised his family. He moved back to St. George in 1976. In 1980 he met Jack Eynon and they decided to put together a dance band combo. It included Tom Baker on trumpet, Jack on drums, Maurice on sax, Ron Garner, base and Haslam on piano. Later on Ross Hurst played piano. They called the band "The Music Makers". They play for weddings, Christmas parties, and church parties.

At this writing he operates a men's barber shop, drives a school bus, and sings and plays music when ever he can. He says, "All of these years of music have been a wonderful experience."



Above: Maurice playing in a 16 pc. orchestra in Germany, 1944. He is on the Sax. far right.



Left: In Germany with the band "The Generals". He is on the Sax, far right.

Marcus Peterson



Marcus Peterson was born 28 March 1911. He was the youngest of N. P. Peterson and Augusta Johnson Peterson's eight children. The Petersons have always been talented in music. Marcus could read the newspaper when he was 5 years old. His mother taught him to read even

though she did not speak English very well. She was an orphan and came to America from Sweden when she was only 18.

Marcus had only 12 piano lessons but he practiced until he became a very good pianist. He excelled in directing groups of people in church and schools. A number of his friends formed a band when they were in junior high. They would get together on weekends and play music for their entertainment and for their love of music.

When in high school he was in the band and he played the clarinet. The band took first place in the State of Utah for the very best band. This was a highlight in his high school years. When he was at the University of Utah in one of the wards, he put on an opera that was exceptionally well directed. Everyone said it was the very best.

He was valedictorian in high school and was an outstanding student in mathematics. He graduated from the University of Utah with 4 majors – languages, military science, education and mathematics. After graduation from the University of Utah he studied and earned a Master's degree in educational administration. He married Irene Bastian 29 September 1936 and had a job teaching at Madison Jr. High School for \$700. a year. He had a job as an engineer for \$1,750. but teaching was more permanent. Madison High School needed a band instructor so Marcus volunteered and organized a very good band. It was a joy to teach all of these students in band.

He was a 2nd. Lt. when World War II broke out and he was inducted. Marcus gave 45 years to the military. He studied meteorology at Cal. Tech. and took a course in Geoderics at Fort Sill, Oklahoma. When the army found out about his background in mathematics he was asked to teach at the military academy at West Point, New York. He taught at the military intelligence school at Camp Ritchie, Maryland where they were training on the process of interrogation of prisoners of war. At West Point, Marcus taught military topography and graphics. He was offered a job at North American and Col. Peterson signed off on the 2nd phase rocket designed to reach the moon and return. It only missed the target by 1 mile.

He attended the U. of Washington and Oregon to study and work on his Doctorate. Col. Peterson was eligible to be a General on the first vacancy or opening. He was an advisor at the West Point Military Academy and also assigned to the Chief of Staff's office at the Pentagon in Washington D. C. for nearly 10 years. He retired in 1968. Through all these years he directed choral groups and choirs.



Above: Marcus gave 45 years to the military.

Below: He was an advisor at West Point Military Academy and also assigned to the Chief of Staff's office at the Pentagon.

Joan Anderson (Joni) Haws

"It was luck to have a Julliard teacher when I was just nine years old.." Her mother was a musician/actress, taught music and theater and started Joni with basics on the piano at age 5. She had an ear for music and could "make stuff up". La Var Jenson, who taught at the famed



Julliard School was originally from Manti, Utah and spent his summers there. All the moms from miles around would car-pool their kids to Manti so they could "ruin" their summers by having to practice a minimum of three hours a day to be able to study with Mr. Jenson and perform in annual recitals. Joni studied with this group through her senior year.

She became interested in accordion in 1947 while spending time in Provo, Utah. Her parents purchased an accordion for her younger brother and Joni picked it up to explain some techniques to Steve. Joni became intrigued because of the accordion hype that was going on at that time regarding Dick Cattino. By age 15, Joni was teaching accordion. "I think I had every kid in town playing the accordion," and every year she would present a recital. By 1956, Joni's students were winning contests and she won the senior division.

In 1957 Joni studied organ with the renowned Frank W. Asper and played three selections on the original Tabernacle Organ in the Assembly Hall on Temple Square in a recital sponsored by the McCune School of Music and Art at Brigham Young University. "I wouldn't trade my Omni Keyboards for 'that big sucker' – first you hit the key, then you hear the sound

– if you make a mistake, it's way too late to fix it!" jokes Joni. She still plays organ on occasion. Joni's interests turned to artwork and raising a family until 1982 when she moved to St. George. Musical accomplishments from 1982 until the present include performing the first concert at the Cotton Factory in Washington, playing dinner music at the Ricksha, Shanley's and the Shed, wedding performances at Peppermill, Holiday Inn and various reception centers.

"One of the 'funest' things I've ever done was play honky-tonk piano for the Buffalo-Rick show in Williams, Arizona" – a famous old mining town loaded with history where an old steam train still takes tourists to the Grand Canyon. Rope tricks, silly songs and skits had the audiences laughing from the time they came in until...???...we don't know..."

Joni has performed and played backup for many groups and soloists in the

St. George area. One group, a St. George group called the "JGs", loved to play for up-beat parties. Members of the group were Jack Jeppson on banjo, Joni Haws on accordion, Gary Gordon on bass and Jeannette Jeppson on steel guitar. Joni says "Even though music isn't my main income, it makes all my other jobs a lot more fun".



Above: By 1956, Joni's students were winning contests while she won the senior division.

Below: Joni has performed and played for many groups and soloists in the St. George area

Lelwin Floyd Wilkinson

Lelwin was born at Cane Beds, Arizona to Joseph T. and Annie Webb Wilkinson. He was the first child born in that small community of homesteaders. He was the youngest surviving boy in a family of four girls and two boys.

"Music became their main interest at the Cane Beds Ranch. His Mother and Father had considerable musical talent and they instructed their children in that area of achievement. His sisters, Annie and Luzene both became very good pianists and served throughout their lives in church and civic positions as pianists. Lelwin along with his brother, Karl and sister Merle, took up western and jazz music.

"I have tried to dwell on the positive aspects of my early life history but at this point I should state that money was pretty scarce. I longed to have a banjo and learn to play it like I had observed it being played in the Earl G. Bleak Orchestra one night at the big Short Creek Christmas Dance. I didn't have the money to even think about buying a banjo. However, I did have a few coyote steel traps. I set them out in the surrounding hills and baited them with the best 'stinky bait' available."

It worked pretty well for him. He lucked out and caught a few coyotes, bobcats and foxes. He sold the pelts to R. C. Elliot Fur Company in Salt Lake City and saved enough money to buy a banjo and instruction book.

A few years later he and his brother, Karl, traded a pig dressed out and ready to eat for vocal instruction from Joseph W. McAlister at Dixie High School and Junior College. He also traded half a pig to Earl G. Bleak, the orchestra and band instructor at Dixie College, for a few lessons in playing banjo rhythm in dance bands. This was the sum total of music instruction he had. The rest of what skills he attained he got from practice and from trying to imitate western music he listened to on an old battery run radio. Lelwin listened continually to Gene Autry, the Sons of the Pioneers, and other radio performers of the day.

He formed an orchestra at Cane Beds along with his brother-in-law, Orlin Colvin. Merle was the lead musician in their group. She could play anything by ear. She carried the melody on the piano. Karl and Lelwin learned to play chords and sing harmony together. Their singing carried the melody when Merle wasn't available to play. They played extensively at dances at Cane Beds, Short Creek, Pipe Valley, Fredonia in Arizona, and at Hurricane in Utah. They even furnished the music one year for the big Peach Day Dance and celebration at Hurricane. This was quite an accomplishment for kids from the Arizona Strip where only homesteaders and cowboys lived.

Later, while attending Utah State University, he and his brother Karl became active in entertaining. Karl played the steel guitar, and Lelwin played the banjo. They entered in the Old Major Bowe's amateur contest held in the Roxie Theater in Logan. They won this event and received one hundred dollars. That was about as much as one thousand dollars today. It really helped them to continue their college education. While still in Logan Lelwin helped form a guitar club and this group played and sang in most of the Logan City and College events of that time from Preston, Idaho on the north to Brigham City in the south.

Karl excelled in schoolwork and after graduating in Forestry at Utah State was doing very well as a forest ranger with the U.S. Forest Service, stationed at Elko, Nevada. In the spring of 1941, when he was about 28, Karl was taking snow surveys on skis in the Humboldt National forest near Elko, Nevada. It was there that he was killed in a snow avalanche.

Lelwin never stopped missing his brother. He was always searching for someone to sing with



him whose voice would blend with his voice as Karl's once did. However, some have said LeIwin's real gift was in singing solos consisting of hymns and sacred songs, which seemed to bring out the true quality of his voice.

He married Viva Spendlove on December 30, 1938. Their first few years were spent moving back and forth from jobs to college so he didn't have much time for music. In 1946 they moved back to Hurricane for 15 years. During that time he sang at most of the funerals, weddings and other functions. He also was involved in dance bands. He loved teaching at Hurricane High School but a National Science Scholarship enabled him to gain his M.S. degree at Michigan State University. In 1961 they moved to Las Vegas where he and his wife were school teachers for 18 years. During these years he didn't have much time for music but did organize a guitar club from his science classes. They both retired from teaching in 1979 and moved to a small ranch in Alamo, Nevada until 1987. Here he became active in music again much the same as in Hurricane. Then they moved again, this time to Washington, Utah. LeIwin wrote the following verse about his life.

*"The years in Washington have swiftly gone,
Time's flown fast with church work and song.*

*For many years I'd played music by ear
And was soon involved with such music here.*

*The July fourth wake up throughout the land
At six in the morning with the Nisson band,
At weddings and anniversaries dear
Often we've played throughout the years.
Also at St. George Care Center home
Where people were suffering there alone,
Viva and I have sung together
I'm sure it helped them their ills to weather.
At the Senior Center and the County Fair
To entertain we've done our share.
One year on Utah'
Pioneer Day
In Salt Lake City we were asked to play.*

*The people there we entertained
Our "Rockin' Fiddlers" were quite well trained
With the "Memories" group and "Westernairs"
I've played and sung with little fanfare.
But most of the people in these western bands
Are no longer here in this good land.
They've passed on, to heaven they've gone
Where they have joined the heavenly throng.
The old Glenn Ray Orchestra's all gone but me
Where they're retired in eternity."*

LeIwin passed away August 21, 1999. I am sure that he and Karl and his sisters and parents are somehow involved with the heavenly choirs and enjoying it.

*LeIwin with his great grandson,
David Wilkinson.*



LeIwin with Essie Lempins. She is a talented pianist and could play any song in any key by ear. They played together for about 12 years.

Darwin Lamb



Darwin was born in 1932 in the small town of Alamo, Nevada. There were seven boys and four girls. His father was killed when he was seven. He died while rescuing a friend on a runaway horse. He did save his friend who is still alive today. The responsibility of raising the eleven children was left to the mom who was only 4'9" tall. They ate what they raised. Darwin had a trap line and made money trapping coyotes and bobcats.

From humble beginnings the children went on to make their parents proud. Ralph was the sheriff of Las Vegas, Nevada for 18 years. His brother Floyd was State Senator of Nevada for 34 years. Another brother, Phil has his own paving and striping business and Darwin's sister Wanda Peccole has made enormous contributions to the community with her real estate developments.

At age six Darwin began singing in his church's Sunday school and primary. Many years later he would make a record album entitled "I Have a Dream" and go on to perform at the Sahara, Frontier, Desert Inn, Silver Dollar and Silver Nugget Hotels in Las Vegas, Nevada.

He would also sing at the steak house he built in Las Vegas called Los Rancheros. Every night he made sure the meals of steak, cowboy beans (his own prize-winning recipe), salad and garlic bread were prepared to perfection for each customer.

He was Clark County Commissioner in Las Vegas for eight years. He was responsible for the construction of 36 lighted ballparks, chairman of the Regional Streets and Highways and chairman of the Hospital Board.

Darwin created "barmaster" in 1959. A device used in most bars and restaurants today to dispense liquor and soda. At one time he was the largest Coca Cola distributor in the world.

He went from politics into the movies. Darwin made 14 movies with stars such as Jason Robards, Stella Stephens, Burt Lancaster, Lee Marvin, Jack Palance, Bob Ryan, James Caan, Clint Eastwood, Candice Bergen, Gene Hackman, James Coburn, Ben Johnson, Scott Brady, and John Payne. The titles of some are: "The Ballad of Cable Hogue", "The Professionals", "Man Without Mercy", "Bite the Bullet", "They Ran For Their Lives" and "The Gauntlet".

He sang for three years at the Longhorn steakhouse which he built in Cedar City, Utah. He credits his wife's faith in God for helping him survive a serious cancer threat. He sold his 89 head of horses and farm equipment and developed the Flying L Ranch Estates in Cedar City, Utah as a means to lowering his stress.

"I believe that if you want to do something you need to do it right and first class."



Darwin Lamb (right) on a movie set with Jason Robards

George Butterfield "The Man and His Horn" 29 May, 1923 – 1 March, 1998

George was born in Middletown, Ohio, into a music loving family. His mother, older brother, and sister, Betty, played the piano, Charles Erwin, played the oboe. His brother, Eddie, played professional trumpet and trombone with Ray Anthony and was a Las Vegas musician. George played the trumpet.



George learned to play swing and Dixieland jazz by listening and playing to records. In high school, he organized and directed a swing dance band and was a cheerleader. He tried to get into sports but the principal and coach of Middletown High discouraged him because they knew his field was in the performing arts.

Immediately after his high school graduation, George struck out on his own with his trumpet and went south where he joined small bands on the road and played his horn until he was drafted into the Navy during World War II.

During the war, George was stationed in New York City with the Navy "Waves" band based at Hunter's College, New York. This band broadcast over the airwaves and backed many professionals such as Judy Garland and Frank Sinatra.

Throughout his life, George played with many bands. It seemed like every weekend he was playing somewhere. George also did comedy-singing stints with the bands. Two of their favorites were "The Too Fat Polka" and "My Little Red Wagon". In "My Little Red Wagon" he came out on stage in a funny hat pulling a tiny red wagon as he sang the song. He was very funny.

He graduated from the University of California, Long Beach with a music major. He became a teacher at Morningside High School in Inglewood, California and was band director there for 25 years until he retired.

While living in St. George, he played with various combos including the Doug Liston combo and they played at the Senior Citizens Center and other places. George's band was a show in itself, one of the first "dancing/marching" bands, and was invited to perform many places including Disneyland. They won many awards. George also directed a Miss America pageant in 1966.

George's cousin was the famous Billy Butterfield. In fact it was George and his brother, Eddie that introduced Bill to the trumpet. Eddie played with Billy's early orchestra.

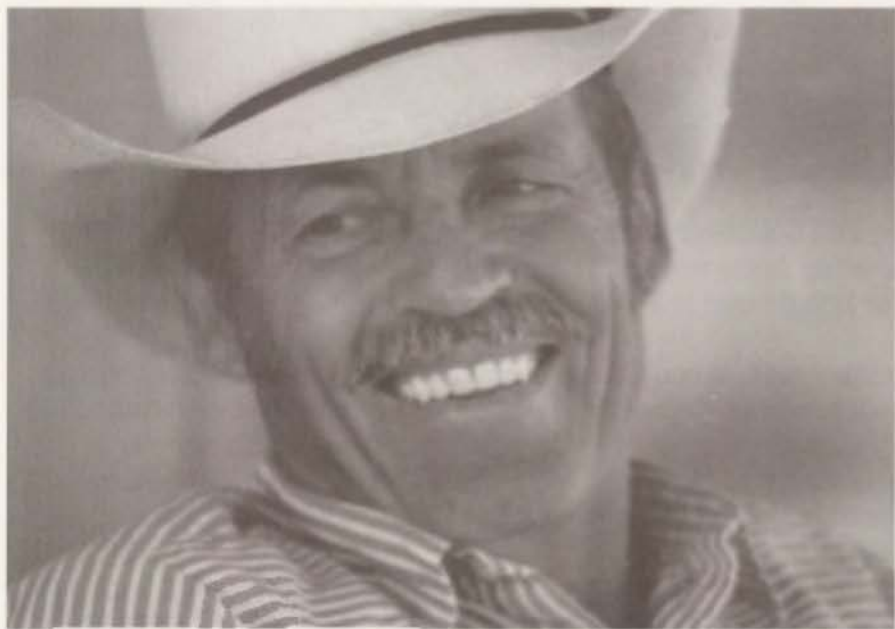


All of George's children loved music. The girls sang or played the piano. His oldest son, Ronald, played the guitar and was in a rock band in the 60's. His youngest son, Jeremiah, majored in music. He plays the piano and trumpet well and composes beautiful music. So George's legacy to American music continues.

George with the Navy "Waves" band based at Hunter's College, New York.

Dallas Mangum

"I was born in a small town in southern Utah in 1937. Back in those days there were caravans of Gypsies that traveled around the country doing farm work or other types of labor. Some of them followed the circuses and earned money helping set up and take down the rides. When I was about 10 years old I lived in the town of Virgin, Utah and that particular year there was a band of Gypsies living just outside



of town. Being from a poor family and having lots of freedom to come and go as I pleased, I was able to get acquainted and spend quite a bit of time with them. There was a young girl about my age who played the guitar and sang. I had lots of fun listening to her sing and play notes on the guitar. I asked her if she would teach me how to play and she said she would. I'll never forget how excited I was when I could finally play a chord and make all the strings ring out."

After they moved away Dallas had few opportunities to be around a guitar and they were too poor to buy one, but whenever there was one within his

sight he would jump at the chance to play. Over the years he taught himself how to play notes and chords. At this same time he began to sing a lot of the country songs of the day.

When he was older and working, he bought his first guitar. It was an electric and he loved to play the notes and hear the sounds it made. He soon joined other people who enjoyed making music together. It wasn't long before he was singing in nightclubs and traveling around Utah, Nevada and Idaho.

Dallas once said, "My involvement in music and performing for others has been such an asset to me as I have always been a shy person and lacked confidence in so many areas. I have literally had to force myself to get up in front of people but it has all paid off and I am having the time of my life performing, sometimes three and four times a week. I have performed for several of the Governors of our state, for county fairs, festivals, weddings, for the Lion's Dixie Round-Up, Snake Valley Days in Nevada and so many occasions I can't begin to remember them all."

Dallas has performed much of the time by himself or with one or two other singers, but he also played lead guitar with one of the best bands in the area, "Easy Country". He recollects that this group has been together longer than any other group he knows of and estimates that to be something like twenty years.

"My guitar has gotten me involved in so many wonderful experiences in so many places. I am blessed to be able to share whatever talent I have with everyone,"

Dallas

"Easy Country" Band



Dallas Mangum and Don Reid, who had entertained together previously, first formed the "Easy Country" band. The group originally consisted of Don, the lead singer and rhythm guitarist; Glenda, Don's wife singing back-up; Dallas, vocals and lead guitar; Garn Huntington on bass guitar and Brent Hannig on drums. Before long Lloyd

and Lynn Reid and Dorothy, Garn's wife, joined in with the vocals.

In 1985, Brent moved from the area and Lloyd, Lynn, Dorothy and Garn dropped out of the band. Glenda began playing bass guitar as well as singing and Brent's brother, Kelly Hannig, replaced Brent on the drums. Kelly's wife, Shelly, became a back-up singer.

About two years later, the Hannigs moved from the area and a young female drummer named Tonya Bee joined the group. About this same time another couple became part of the band, Jerry and Fawn Anderson. Jerry sings, plays banjo and harmonica and Fawn sings and plays rhythm guitar.

When Tonya left the group to get married they decided to try a new concept, computerized drums. About that time, Dallas' wife, Judy, came into the band. A few years later, Don and Glenda's daughter, Sasha, began playing the fiddle, thus rounding out the group that now consists of three married couples, Jerry and Fawn Anderson, Dallas and Judy Mangum, Don and Glenda Reid and their daughter, Sasha.

They have been playing country music together for many years and feel the secret of their longevity is that they have been good friends as well as fellow musicians. They enjoy the traveling they've done together and sharing in one another's lives. They all enjoy the outdoors and have spent time together hiking, camping and riding motorcycles and ATVs.

"Easy Country" has entertained in this area for more than twenty years, at one point being voted the "most popular local band" in a poll taken by the Spectrum newspaper. They have been regulars at the Washington County Fair, the art festival, Swiss Days in Santa Clara, Art in the Park and numerous other places. They have performed for many benefits and charities and enjoy this service. Their blend of country, country rock and blue grass always seems to draw a crowd and they enjoy being able to share their talents.



Ferron Holt

Ferron Holt was born in 1948 to Ivin and Maribah Holt of Enterprise, Utah. He is the 5th of 7 children, all of them being introduced to music through many nights of singing around the piano while Mom played or listening to Dad play the guitar and harmonica. He inherited musical talents from both sides of the family as his uncle, Elvis Bird Terry, was a choral teacher and conductor all his life and his uncle Heber Holt taught music in the public schools for over 40 years. His father and mother both loved music and gave each of their children the opportunity to develop talents in that area. His father had written several songs and had some published. Most were of a patriotic or religious nature. The family would record songs on their own disc recorder.



Ferron Holt, Director of Pine View High School Bands and All-State Trombone section in Jazz and Superior Jazz Ensemble 1997.

In the 2nd grade Ferron started taking piano lessons from Mrs. Reeva Emmett. His lessons along with the family singing started a life of music for Ferron. In the 5th grade he began singing bass in the ward choir. The summer before the 7th grade a new music teacher came to town. Mr. Leo Sullivan put a trombone in his hands and taught him to play. During the next 5 years at EHS he learned to play all of the brass instruments and most of the woodwinds along with developing his voice by singing in all church choirs, school musicals and ensembles. He also enjoyed singing barbershop quartet with his father, Ivin, his friend Michael Terry and Michael's father, Merrill.

At graduation from EHS he received several scholarships both for academic and his musical abilities. He accepted the one from the College of Southern Utah in Cedar City. After one quarter of school he accepted a call to serve a mission in South America for the LDS Church and went to Peru. While on his mission his piano playing abilities were really put to use. Wherever the new struggling branches needed some motivation and support Ferron was transferred and asked to play the piano at all meetings, give private lessons and small concerts.

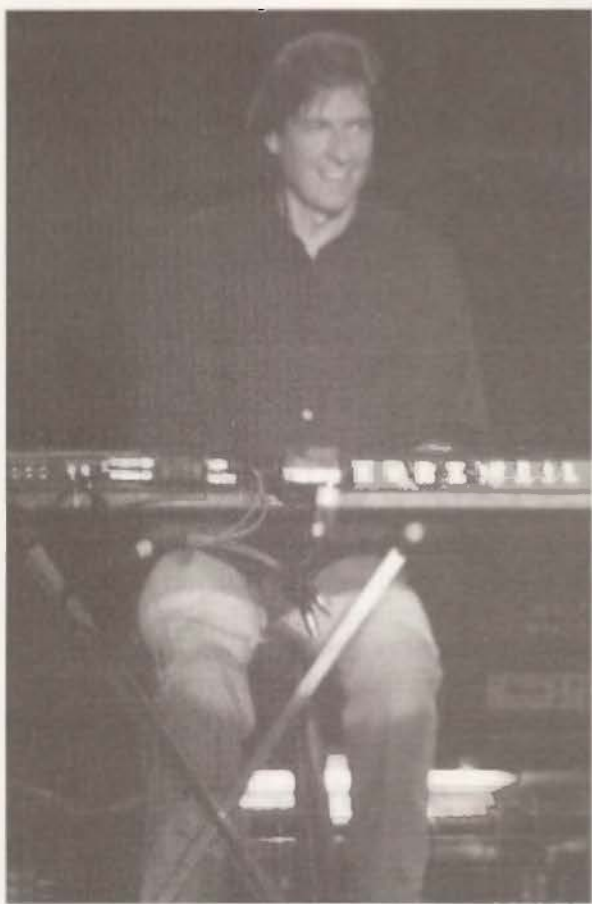
Upon completion of his mission he returned home and was promptly drafted into the U.S. Army. He tried every way he could to keep from getting into a combat unit going to Vietnam, trying out for every band opening that came along. Unfortunately his trigger finger was in better shape than his horn playing skills so for 18 months he served in the infantry as a rifle squad Sergeant in Berlin, West Germany. In 1972 after his discharge and with a new 'Army bride', Linda, he continued his education at the now Southern Utah State College at Cedar. Ferron graduated in 1975 as Outstanding Teacher Education Graduate and Outstanding Music Graduate. He and Linda and 2 youngsters took their first teaching job in Millard County at Delta High School. There were 14 kids in all of the bands when he began. When he left 5 years later there were over 300 students involved in 5 bands, grades 5-12. Delta High School had become known as a great band school with championships in field and street marching, concert and jazz bands and solos and ensembles.

Moving to Washington County in 1980 gave him the opportunity to teach near home and in the next 15 years he taught at Dixie Jr. High School, Pine View High School and Pine View Middle School.

He organized school, district and area competitions and festivals in marching, concert, jazz, solo and ensemble. He completed his Masters Degree from Utah State and also received his Professional Administrative Endorsement from the State of Utah.

In 1994 he was asked to return to Pine View High School to teach the band classes and to act as a district-wide supervisor managing performing arts and gifted and talented students. This would require that he no longer be in the classroom. It was a very difficult decision to make since he would be leaving an award-winning band program recognized throughout the state. In order to better serve the complete district he accepted this position.

During 25 years of teaching, Ferron has taught over 6,200 students in his band classes. His bands have won numerous regional and state awards in solos and ensembles, jazz, marching and concert participation. They have played for 3 different Governors of Utah, at state political conventions, Utah Music Educators Conventions, Western States Music Convention and hundreds of other venues outside the regular classroom performances. Ferron has been recognized twice in his school districts as an outstanding teacher, honored by area and regional directors as a guest conductor and adjudicator, recognized by his peers at UMEA with the Presidential Award and recently received national recognition as one of 50 music teachers "Who Make a Difference". He has said many times that in his professional life, his greatest satisfaction has come through those who have passed through his program and have decided to follow in his footsteps making teaching music a career.



Daniel T. Truman (1956-)

Daniel is a native of St. George. He attended Dixie College from 1974-75. After serving an LDS mission to Florida/Georgia, he attended Brigham Young University where he received a degree in Music Composition/Studio Production. While at BYU, he was the pianist for the award winning jazz band Synthesis. He played for the Young Ambassadors and traveled with them to the Soviet Union, Poland, India, and Australia. He was also the keyboardist for the Utah based group "Sun, Shade, and Rain". From 1983 to 1985, he was a pianist/conductor in Nashville, Tennessee at Opryland, USA.

In 1991, his group Diamond Rio, signed with Arista Records and since then has sold 6 million albums (CD's), and has been named the Country Music Associations group of the year four different times and has been nominated for eight Grammy awards.

In 1998, Diamond Rio was honored with one of the greatest achievements in the music industry as they were inducted into the Grand Ole Opry. As a composer, Dan has written music in several different genres. He has three songs that reached the top of the country charts. One of those, "Norma Jean Riley", was a number one hit and in 1992 was Radio & Records song of the year. He has written songs for three "Especially for

Youth" albums and most recently has co-written and produced a contemporary instrumental internet album called "This Way That".

Dan married Wendee Jensen in 1980, and they have three sons and one daughter.

Ronald Staheli

Ronald J. Staheli was born in 1947 in Cedar City, Utah, to Karl and Carita Jones Staheli. His childhood and adolescence were greatly influenced by the music making of his father, who graduated with a degree in music education from Brigham Young University. His mother, who was a very good, if untrained, musician and his grandfather, J. LeRoy Staheli were also influential to his music. He learned to play piano by ear at his mother's side before starting school. He began formal piano study with Gertrude Lund in Enterprise. When the family moved to Richfield, Ronald met Roene DiFiore, who became a strong musical influence in his life.

After graduating from high school, Ronald began serious music study at Brigham Young University, majoring in piano performance. He also studied voice with John R. Halliday. While at the University, he was given the outstanding pianist and outstanding musician awards and wrote the prizewinning student composition in the Mormon Festival of the Arts. As he began his last year at the university, Dr. Halliday asked Ronald if he would be interested in serving as his assistant in the Oratorio Choir. This experience proved to be a turning point in his musical direction. Because Dr. Halliday was often required to attend the orchestral rehearsals at the same hour as the choir, Ronald became the choir director. The great joy and fulfillment that comes from making music with others enticed Ronald to investigate opportunities in choral conducting as a profession.

In 1972, upon graduation from Brigham Young University, magna cum laude, Ronald and his new bride, Jan, moved to Los Angeles, to begin graduate work in choral music at the University of Southern California. Ronald finished his D.M.A. in 1977. During his studies at

USC, Ronald was twice cited as the university's outstanding choral conducting student, once on the masters and once on the doctoral level.

After graduation, he moved to Wichita, Kansas for his first university position.

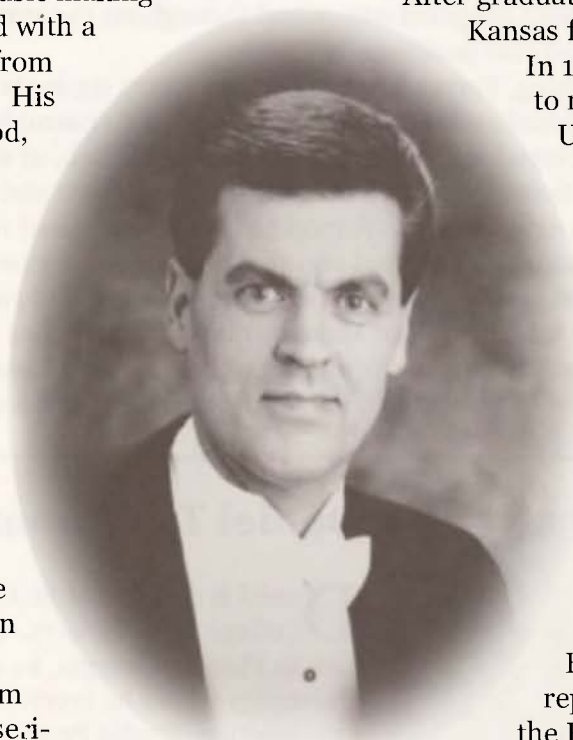
In 1978, Ronald was invited to return to Brigham Young

University as a member of the music faculty. It is there that he has distinguished himself as one of the leaders of an emerging generation of choral conductors in the United States. Ronald directs the graduate program in choral music and conducts the Brigham Young University Singers. His group had become what a critic called "one of the premiere choral organizations in the United States".

BYU Singers were selected to represent the United States at the Fourth International Choral

Symposium in Sydney, Australia, where they sang their own concert in the world-famous Sydney Opera House and Sydney Town Hall. The choir has sung at three national and regional conventions of the American Choral Directors Association. In recent years, the choir has performed in Russia, Israel, Australia, New Zealand, England, Germany, Belgium, Austria, Switzerland, Romania, Hungary, Poland, Estonia, Lithuania, Latvia, Jordan and Egypt. In addition the choir has made tours through major geographical areas of the United States. BYU Singers concluded their 1999 international tour with a gala performance at Carnegie Hall in New York City.

Ronald has taught at the annual Workshop on Church Music at the university since its inception. He often serves as clinician and guest conductor at home and abroad. He has participated in several concerts involving the combined choirs and orchestra at BYU, taped and broadcast nation-wide on PBS stations. Ronald and Jan currently reside in Provo, Utah. They are parents of four children.



Marie Garrick and the "Dixie Golden Girls"

In September 1963 Marie Garrick organized the "Dixie Golden Girls" trio. In the trio were Maxine Winnill, soprano, Merle McArthur, second, and Marie Garrick, alto. They were all members of the St. George 8th ward. Birdie Cooper was the accompanist. Birdie passed away in 1973 and about 1974 Merle had to drop out due to lack of time to be involved. Sandra Fawcett replaced Merle as second.



Above: Roene DiFiore, Marion Bowler, Marie Garrick, Maxine Winnill, and Norlene Stephens at the Bloomington Country Luau. 1989

Below: Marie Garrick, June Walker, Norlene Stephens, 1994



In about 1978 Norlene Stephens joined the trio and is still with the group as of the year 2000.

Evelyn Jay played piano for the trio until about 1987 when the trio joined with Roene DiFiore, Marion Bowler and the Dixie College Program Bureau. They did many wonderful programs all over Utah and Hawaii.

While in Hawaii they sang at BYU Hawaii, the huge Ala Moana Shopping Mall and the trio sang a solo

performance at Trappers Dixieland Night Club in the Hyatt Regency, which was an exciting experience.

In 1990, Roene died and in 1994 Maxine Winnill died, a devastating blow to the trio. June Walker joined them as a replacement for Maxine. They have had several accompanists including Joy Atkin, Relva Winnill, Linda Erickson and Brenda Reep. During the past 37 years they have sung all over Utah, Las Vegas, California and Hawaii. Their reper-

toire is so extensive they can sing the appropriate song for any occasion. Their costumes are sparkling and attractive as they aim to please the eye and the ear. They have gone the extra mile in giving their very best to their performances.

Dixie D.U.P. Band (Dixie Daughters of the Utah Pioneers Band)

Written By Verda Farnsworth Page Blake (1975 – 1997)

I was elected the Washington County President of the Utah Daughters of the Pioneers in May of 1975. I thought it would be nice if we could have a DUP band as I noticed that many residents in St. George had musical talents. I asked for volunteers and thus began organizing the band. We started practicing every Friday, but soon decided to spend our practice sessions at one of the St. George Care Centers entertaining, which benefited both the patients and us. Before we knew it, we were in demand everywhere.

For 22 years we played each Friday at the different care centers besides playing for DUP activities, Senior Citizen Centers, the Lion's Dixie Roundup, the Jubilee of Trees, Zion's Lodge, at Dixie College, the Dixie Center and in area RV parks.

I have fond memories of the 22 years we played together in the band. Many of these memories revolve around the association I had with the other members. Mabel Bryant, Emma Smith, Verda Ashman and myself were among the original players and played together for the full 22 years. Others who played with us during the years were Viola Loper, Nellie Hafen, Hazel Davis, Zola Jolley and some others whose names I do not remember.

On one occasion at Settler's RV Park, the manager told the audience that the band was a non-profit group who performed for free. He then passed a hat around to the crowd for donations. When the hat came back he dumped \$74 worth of donations into my purse. We used the money to have a portrait taken of the band members by a local photographer. A few days later, a gentleman told me he'd heard about our group and suggested we record our songs on a cassette tape. He was here in St. George making a movie and had his studio and professional equipment set up in a sound-proof room in the basement of Jolley's Ranch Wear, at the corner of Tabernacle and Main. We made an appointment with him and met there where we recorded a lot of our popular songs. I'm so glad we used that money to get those pictures and tapes made.

Most of our band members were over 70 years old and getting transportation for all the band members was sometimes a problem. I always drove and chauffeured many of them but on all out of town trips I had one hard and fast rule: "When I'm driving, nobody talks to me, because I'm busy".

They could talk and visit among themselves—just leave me out of it. See, we always traveled safe and sound.

We all just had a lot of fun playing together and were all good friends. I miss the close association I had with each member of the band, as I am the only one now still living.



"We started practicing every Friday, but soon decided to spend our practice sessions at one of the St. George Care Centers entertaining, which benefited both the patients and us. Before we knew it, we were in demand everywhere."

The Moores

The Moore brothers, Phil, Tom and Rod began their musical experiences in Hurricane, Utah during the 1970's. It was a fateful Christmas Day when they were given their instruments by their parents. This began a lifetime of musical entertaining. They branched out from concerts, jazz bands, and school choirs, and began a dance band. They were noted for playing top 40 rock and country music.

The first bands included horn players with strong influences from the groups Chicago and Edgar Winter. As older brother Phil went off to college and to serve an L.D.S. mission, Rod and Tom formed other bands with high school associates such as Vern Monnett and Mike Nimitz. These bands had more of a rock edge.

After high school, Rod toured throughout the Midwest U. S. and Alaska with nightclub show bands, singing and playing keyboards. Tom played locally with the mostly police-member band, "City Heat". He then toured over much of the lower 48 states and Alaska with "Jim Monnett and the Arizona Outlaws". He sang and played bass guitar with the Arizona Outlaws, and was a national finalist in the Wild Turkey Talent Contest.

Eventually Rod and Tom settled back in Southern Utah. Teaming with nephew Denni's Parker they operated one of the first full service recording studios in Southern Utah. It was called Sunsound Studios. They not only recorded local musicians but also wrote radio ads and jingles and produced videos.

Soon after returning from an L.D.S. mission, Phil was singing and playing bass in local bands. While attending Dixie College he met and married Lori Fulton, a beautiful and talented young co-ed. Lori began her musical experiences at Lehi High School, performing solos in many types of vocal groups. After high school she continued her performance studies at Dixie College. Soon after their marriage, Lori and Phil began performing in dance bands together all over the region. Because of their varied musical backgrounds they became very versatile and proficient in country, rock and rhythm and blues.



Above: L to R, Shawn Folkman, Mike Hobbs, Rod Moore, Phil Moore, Char Berg, Lori Moore, 1985

Below: Rob, Lori and Phil. Late 80's early 90's. The Trio Years.



Arthur Dale Phillips Jr. (Oregon Willie)

From Oregon Willie's Web Page, May 23, 1999:

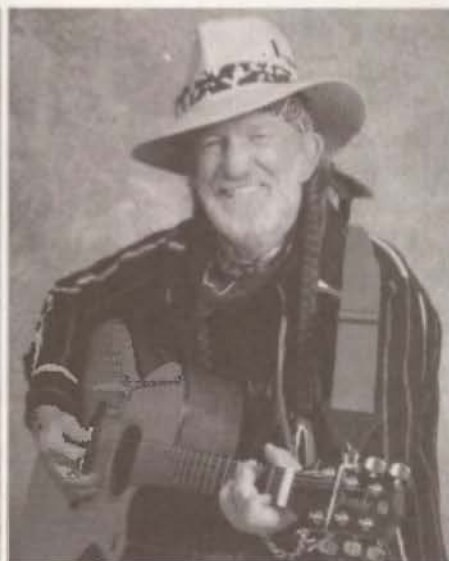
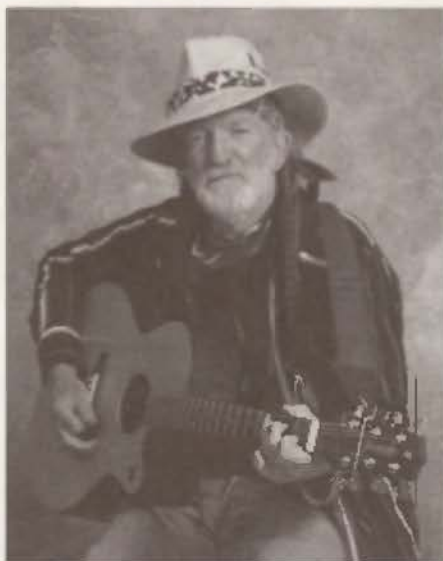
I was born May 26, 1939 at 8:04 PM in Hibbing, Minnesota. I started getting interested in playing the guitar at age eleven. I had a burning desire to become a star. I used to lay on the floor of our old house by the pot-bellied stove and every Saturday night I would listen to the Grand Ole Opry. My burning desire to become an entertainer got stronger. Just a few blocks from my house, I met a young man whose name was Bobby Zimmerman who is now known as Bob Dylan. His parents, Abe and Beatrice, let us jam at his house and we had a lot of fun.

At sixteen years old I left home and started riding freight trains across America learning the tricks and trades from the hobos. My mom and dad had the police looking for me and wanted them to bring me back home but my desire was to play music and become a poet. I immersed myself in the world of music. I traveled to New York and all over the east coast cities. I started playing in the coffee houses all up and down the east coast and starved more than I ate.

My greatest reward when I performed was making my friends and fans feel good about themselves. They have grown and I know that I have grown as well. My heart goes out to all musicians. I know what a struggle it is trying to make it to the top. I have a great love of country music and many unforgettable memories. My advice to newcomers is to follow your dreams and don't give up.

Oregon Willie

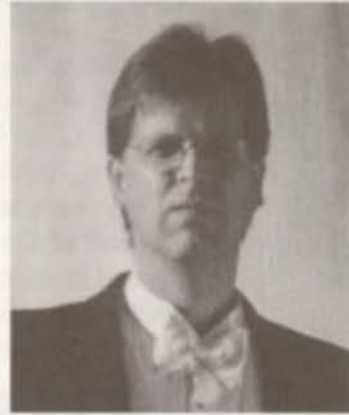
PS I took on the name of Oregon Willie in October of 1974.



"I have a great love of country music and many unforgettable memories. My advice to newcomers is to follow your dreams and don't give up."

Gary Caldwell

Maestro Gary Caldwell is in his seventh season as conductor and musical director of the Southwest Symphony Orchestra. He is a charter member of the ensemble (he began as principal trumpet). Maestro Caldwell has seen and experienced the growth of the Southwest Symphony firsthand. That experience, combined with his present position as leader of the orchestra, brings a great responsibility; a responsibility that, he says, "includes the musical growth and direction of the orchestra as well as a commitment to the finest quality and educational performances for our audiences".



"It is my job to assure that the musicians work together to bring about the musical intent that a particular composer had in mind. We constantly strive to give a valid interpretation and presentation of the composition at hand, to present the work to the audience with the wondrous and thrilling sound that only a symphony orchestra has."

Maestro Caldwell conforms to the philosophy that a conductor's own personal dedication on and off the stage is reflected in every aspect of the symphony orchestra, and that the conductor is the embodiment of the groups' commitment to musical quality.

His formal music education includes a Bachelor of Music from Brigham Young University (1979), and a Master of Music from Northern Arizona University (1986) as well as numerous private conducting coaches including Kory Katseanes (Utah Symphony), Ralston Pitts (NAU) and Ralph Laycock (BYU). His experience begins with his appointment as Director of Bands at Dixie College in 1979 (a position he still retains) and includes numerous conducting seminars and workshops.

He is an outstanding trumpet player and has soloed with the Southwest Symphony and other groups. He has many recital performances to his credit. His development as a trumpet player is due in great part to excellent teachers and musicians such as Newell Dayley (BYU), Ed Gornik (Utah Symphony), Alan Ware (freelance recording artist), Tom Gause (UNLV) and Charles Way (NAU).

As an educator, he is involved in the development of music in Washington County schools by frequently lending his expertise as clinician, adjudicator and guest conductor as well as maintaining a full schedule of private students. A native of Las Vegas, he resides in St. George with his wife, the former Shelley Dixon and their four children.



Gary Caldwell is the conductor and musical director of the Southwest Symphony.

The Makeup of the Symphony Orchestra

The symphony orchestra is made up of many different parts. The most complex music written by composers is for symphony orchestras. The modern symphony orchestra is divided into four groups: the strings, woodwinds, brass and percussion.

1. The Strings

The string section is the largest in size and the most important in function. More than half of the orchestra is made up of strings. The composer usually assigns his most expressive passages to the string section. There are four units to the string section: violins, violas, cellos and double basses.

The violins are the most important instrument in the orchestra. They are divided into

firsts and seconds. The viola is larger than the violin; its strings are thicker, its tone is more mellow and its pitch is one fifth lower. Both the violin and viola are played under the chin and supported by the violin shoulder. The cello's pitch is an octave lower than the violin. It is larger and played in a vertical position, resting on the floor. The double bass is an octave lower than the cello, twice as large and it is used to emphasize the rhythm.

2. The Woodwinds

The woodwinds are usually made out of wood. There are four units to the woodwind section – flutes, oboes, clarinets and bassoons.

The flute and piccolo have the highest registers in the woodwinds. They have a mouth hole through which breath is blown to produce a tone. All others use a reed that quivers when blown upon. The oboe has a lower register than the flute. It has a conical tube and double reed in its mouthpiece. When the orchestra tunes up it is the oboe that provides the pitch. The clarinet has a cylindrical tube and a single reed. Its tone is more masculine. The bassoon and double bassoon are the lowest pitched instruments of the woodwinds. The bassoon has a double tube and double reed.



3. The Brasses

The trumpet has the highest range in the brass. It is operated through three pistons. Next in register comes the French horn. It has tubes coiled in circles and the tone has a gentle quality. The trombone is worked through a slide and its tone is more solemn. There are tenor and bass trombones. The tuba is the lowest in tone. It has a coiled tube with a deep funnel mouthpiece.

4. The Percussion

The percussion section is used to emphasize rhythm and to build climaxes. The kettledrums are the most important. They consist of two drums, the pitch of each being adjusted by tightening or loosening the screws on the drum. They are struck with two long drumsticks made of flexible cane. The cymbals are two metallic plates struck together and allowed to vibrate. The triangle is a steel rod bent into a triangular shape and struck with a small metal rod. Its tone has a delicate tinkling sound. The celesta is shaped like a harmonium. It has a keyboard that strikes hammers on steel plates. The tone is highly sensitive and ethereal. The xylophone is a series of horizontal bars of wood and is played by striking it with two hammers. The glockenspiel's bars are made of steel and like the xylophone is played by striking it with hammers. The bass drum. Tubular chimes struck with a hammer.

Sometimes a piano is called for. It is also regarded as a percussion instrument. Next time you go to a concert listen for the ways each of these instruments affects the musical compositions played.



Violin I
Bonnie Romkey
Concertmaster
Debbie Hafen
Associate Concertmaster
Carol Sue Ettinger
Assistant Concertmaster
Nona Miller
Assistant Concertmaster
Misty Amodt
Brooke Droubay
Julie Hafen
Amy Hicks
Ann Hogan
Julie Monson
Susie Olsen
Tiffany Sevy
Cassidee Torres
Alison Williams
Toni Winder

Violin II
Kathleen McConkie
Principal
Lichelle Christensen
Assistant Principal
Carolyn Davis
Marilyn Dial
Carolyn Ferrin
Lynda Gubler

Deborah Johnson
Linda Kemp
Karlee McMullin
Cyndy Martin
Billie Rowland
Debbie Thornton
Kolby Traveller
Viola
Norman Fawson
Principal
Virginia Stitt
Assistant Principal
Pat Allen
Donna Baker
Virgil Barstad
Craig Beagley
Ray Blatter
Catherine Spilker

Cello
Tracie Price
Principal
Kent McDonald
Assistant Principal
J J Abernathy
Ann Evans
Kade McMullin
Jessica Soli
Hazel Wylie

Bass
Denise Tomlin
Principal
Lucas Marshall
Assistant Principal
Vanessa Anoruk
Josh Marshall
Jonathan Wilcock

Flute
Ami Porter
Principal
Melissa Caldwell
Haven Hurt

Piccolo
Beth Lingwall

Oboe
Rhonda Rhodes
Principal
Patrice Montgomery

English Horn
Virginia Stitt



Clarinet
Melissa Bennion
Principal
Greg Johnston

Bass Clarinet
Denis Zwang

Bassoon
Emily Grady
Principal
Carolyn Johnston

Contrabassoon
Melissa Jackson

French Horn
Brooke LeBaron
Principal
Shandra Blake
Elaine Brickey
Hayley Winslow

Trumpet
Jim Martin
Principal
LuWayne Barber
Jeff Caldwell
John Davis

Trombone
Dallas Beck
Principal
Gordon Smith

Bass Trombone
Ferron Holt
Tuba
Jim Brickey

Timpani
Kirk Sharp

Percussion
Sonia Speth
Principal
Alisa Empey
Derrick Empey
Cassidy Larsen
Tiffany Morwood
William Seger
Jeff Stone

Piano
Brandi Weldin

Harp
Channing Sevy
Lori Reeve

Conducting
Gary Caldwell
Conductor and Music
Director
Dr. Virginia Stitt
Assistant Conductor

Stage Manager
Justin R Evans



Dr. Norman H. Fawson and the Southwest Symphony

Dr. Norman H. Fawson, together with Irene Everett and members of the Dixie Strings ensemble organized the Southwest Symphony Orchestra in 1979-80. Under the direction of Dr. Ronald Garner, 28 members of the new orchestra performed the first concert held in the St. George Tabernacle. Now 25 years later, Gary Caldwell conducts the 75-piece orchestra in the Cox Performing Arts Center with seven performances in its annual concert series.

Dr. Fawson was born in Salt Lake City on New Year's Day in 1939 and spent his first two years in Hurricane where his father taught at Hurricane High School. The family subsequently moved to Coleville and Ogden before returning to St. George in 1947. He began his study of the violin at age 7 in Ogden and continued his violin studies with Mrs. Irene Everett in St. George. He subsequently studied with Carlyle Marsden and Quentin Nordgren at Dixie College.

Violinists were scarce in St. George, so Norman and Billie Bleak were invited to play with the Dixie College Orchestra while still in the 6th grade. Norman played with the Dixie College orchestra for the next 8 years until after his 1958 graduation from Dixie College as valedictorian. Under the direction of Dr. Ronald Garner, he performed in the Dixie College String Quartet with Bill Baker, George McConkie and Annette Seaman. The quartet performed with the orchestra for all of the Dixie College Musicals.

Following military service and a mission to Canada for the LDS Church, Norman played with the University of Utah Symphony Orchestra under the direction of Dr. Harold Wolfe who was also the concertmaster for the Utah Symphony. During his medical school years he and other students performed in the school's string quartet.

On his return to St. George to practice medicine, Dr. Fawson and Irene Everett organized a string quartet, the Dixie String Ensemble and helped provide an orchestra to perform with the annual performance of Handel's Messiah in the St. George Tabernacle. These endeavors required Dr. Fawson to undertake the study of the viola since there were no violists in the area.

The Beginnings of the Southwest Symphony

In 1979 Dr. Fawson and Irene Everett began their plans to organize a symphony orchestra in the community and Dr. Ronald L. Garner agreed to be its first conductor. Dr. Fawson was the Chairman of the Board of Directors of the Symphony for its first 15 years. The first orchestra performance was held in the St. George Tabernacle in the spring of 1980 and 1980-81 was its first full season. Players came from Cedar City, Kanab, Hurricane and Mesquite. A harpist from Salt Lake City augmented the limited number of original community players.

By 1981 the Southwest Symphonic Chorale was organized under the direction of Howard Putnam and became a sister organization to the Southwest Symphony with a common Board of Directors. The Symphony and the talented Chorale have performed such prestigious works as Haydn's "Creation", Mendelssohn's "Elijah" and several masses in addition to the annual presentation of Handel's "Messiah". The Chorale and the Symphony continue to work together to present the world's great music in St. George.

In 1981 plans were well underway for the Symphony Board to help the Washington County Schools establish a cooperative string instrument instruction pro-

gram in St. George and surrounding county area. The county school district provided busing from the outlying areas. The Symphony purchased more than 100 musical instruments for the children and Audrey Bush was invited to join the Symphony Board and the Symphony. Under her direction a remarkably effective early morning instruction program was instituted on the top floor of the old Dixie College Administration building at 86 South Main in St. George.

Many members of the symphony contributed their time to instruct students from throughout the county in the daily 7:00 AM program. Well over a thousand students received the foundation of their string instrument instruction under the expert guidance of Audrey Bush, Irene Everett, Marva Gray, Robert Potter, Deni Bush, Dr. Fawson, Tracie Price, Marilyn Dial and many other dedicated volunteer teachers during the next 15-20 years. As the city and county grew the program was gradually incorporated into the individual schools, but its beneficial effect continues to be a very positive influence in the community.

By 1989 the Cox Performing Arts Center was completed at the Dixie Center on 700 East in St. George and the Symphony moved from its home in the Tabernacle to the new facility. When it was discovered that there were insufficient funds to provide a commercially constructed performance shell on the stage in the new auditorium, the symphony board undertook to raise funds for local construction of the shell. With consultation from acoustical engineers and the Wenger Corporation, the shell was designed and produced by Dr. Fawson. McArthur Welding Company generously constructed and managed the intricate installation under the expert direction of Sam McArthur.

With the generous donation of personnel and materials by McArthur Welding the performance shell was built at a fraction of the estimated cost from other companies. The shell continues to serve its function. With it, the acoustics in the hall have been declared by the experts to be as good as Carnegie Hall and a tad better than the Symphony Hall in Salt Lake City.

Upon the retirement of Dr. Garner from the symphony in 1989, Jay Welch served as the conductor for one season, and in 1990 Gary Caldwell was appointed the permanent conductor. Under his excellent guidance the symphony has continued to grow and mature to the present time. It has a very active and challenging season with six or seven two-night performances each year.

Dr. Fawson continues to serve as a member of the Symphony Board of Directors through the 2005 season, and as principle violist for the symphony. He has been a member of the Southwest Symphony Strings chamber orchestra for 20 years under the direction of Dr. Virginia Stitt. With the symphony he performs many community performances in St. George and throughout southern Utah each year.

Irene Everett

Music has been a very important part of my life. My parents were not musicians but saw to it that I learned to appreciate music. In the summer we attended concerts in the park or in the square and in the winter attended performances in the "Konzerthaus". My first experience with opera came when I got a ticket to the opera,

"The Magic Flute" by Mozart. It was like being in another world. At that time, there was no radio and we relied on music in public places and eating establishments. Some of the larger stores even hired string quartets to enhance the shopping experience of the public. It was a wonderful time! The highlight on Sunday was going to church with my father. I didn't care for the spoken part because I didn't know what they were talking about, but the magnificent organ and the beautiful choir selections were something to which I looked forward. For a little girl it was enough to feel like being in heaven.

My father had a full sized violin, but because it was too large for me, he bought me a small violin and arranged for lessons. What a disaster! When we'd go to the teacher's home, I was put in a room with at least 12 other students. I was told: "Put your bow on the strings and play"! Thank goodness, my father saw I was in the wrong place and I was lucky to be turned over to excellent teachers. I loved my teacher, Robert Sotta, but he

returned to Italy and I cried when he left. Next came Hermann Waldorf, a kindly old man who gave me the desire to succeed. Unfortunately he died of pneumonia. Next came Johann Schneider. These three teachers saw to it that I learned the fundamentals of playing instead of just "fiddling around" and I will forever be grateful to them.

When I learned about the L.D.S. Church and they found out that I played, I got a lot of chances to play in their services and really enjoyed it. In 1933 I came to St. George, a very small town at that time. There were not many violinists around so I was sort of a novelty. I was called upon to play for family affairs and weddings and,



yes, funerals. Mae Pace became my good friend and accompanist. My husband taught mathematics at Dixie College and I became acquainted with the music faculty. E. J. Bleak was director of the band and orchestra. He was glad to have another violin in his class and I went to rehearsals in a room above the gym. The gym has been torn down for a long time now. When Mr. Bleak retired, Mr. Nordgren took over and we became good friends. A new dry-cleaning place opened and the owner, Mr. Karl Nordblom, played the cello beautifully. It was just the right time to organize a string quartet. With names like Nordgren and Nordblom it seemed appropriate to call ourselves Noedett Quartet. We had a wonderful time playing.

Things changed when Dixie College moved to its present location. Marion Bentley, the drama coach and Dr. Garner, the music director, decided it was time to expose the town to a little Broadway music. The stage in the old college building was rather small and the orchestra had to sit at the foot of the stage, close to the audience. People didn't mind but rather enjoyed watching us "fiddling" along. What a glorious time we had putting on "Oklahoma", "Music Man", "Westside Story" and "Guys and Dolls" just to mention a few. People loved it and we played to full houses.

Usually one musical a year was presented due to limited time and money, so when we were not in rehearsal, what could be better than to keep on playing for concerts in the St. George Tabernacle. The college was kind enough to permit us to rehearse in the band room. A few of the violin players expressed a desire to play a little classical music so I invited them to our home. We had to decide on a name because without a name how could we become known? We became "The Dixie Strings". More and more players joined our group and we had plenty of chances to perform. During one rehearsal, my husband, our faithful listener and supporter, made the comment that with a few woodwinds, etc., we could form a symphony orchestra. Dr. Norman Fawson who had been playing viola with us was generous enough to provide the financial backing and Dr. Garner was willing to conduct us. It was time again to pick a name and we decided to call ourselves the Southwest Symphony. We were off!

Dr. Fawson was recognized as the founder of the symphony and has been very generous in his support. Now, nineteen years later, I see the symphony getting bigger and better. We missed Dr. Garner when his teaching time made it no longer possible for him to conduct us. Mr. Gary Caldwell took over and is doing a fine job. One outstanding achievement and highlight of the year is the symphony's annual presentation of Handel's "Messiah".

While all this was going on, there was another music opportunity in the making. Audrey Bush, the principal bass player with the Utah Symphony and a teacher at the University of Utah offered to teach a summer school for string players. The responses were so numerous that she invited an expert violin player with the Utah Symphony, Kenneth Kuchler, to assist in the project. His classes were so large that he invited me to assist him.

This summer school of instruction lasted quite a number of years and was very successful. With the support of the County School District and Southwest Symphony, arrangements were made to teach 4th and 5th grade students to play different instruments, free of charge. At the end of the year, 5th grade students are permitted to attend an intermediate class. Students graduating in the 6th grade receive separate instruction and this program continues into high school. Some very fine players have come out of this program.

Here is a very personal experience: Kevin Lee took lessons from me and did very well. In the following years he was tempted to train for concert violinist but he realized it would take him away from his family. So instead he traveled to Italy to study with fine violinmakers and is now making wonderful instruments. Never did I realize my teaching would influence him to make this contribution to music.



Dr. Ron Garner

We musicians honor Dr. Ron Garner as the musician of our time! This man has contributed his services to young and old for fifty years. He has played with and donated his talent to many different orchestras and combos and founded the Southwest Symphony. He has been a first-class adjudicator at music festivals throughout the western states and is admired by students and teachers.

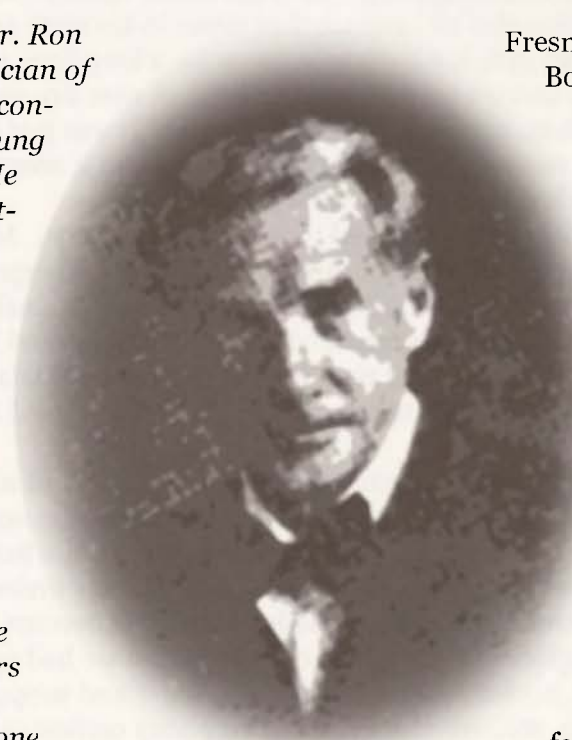
Dr. Garner has taught music at Dixie State College for close to 50 years and is respected for all the wonderful things he has done throughout the years.

Dr. Ronald L. Garner is a man who has blended a strong commitment to his family, his profession, his church, college and community, into a life of service.

He is a former director of the Division of Fine Arts at Dixie College and currently heads the Music Department. During his nearly 35 years at the college, he has filled numerous positions and has worn many hats. His bands and orchestras have added zest at Homecoming and D-Day parades, Helldorado parades in Las Vegas, have enhanced musical productions, and have performed for all athletic events during his many years as "leader of the band".

Dr. Garner established the Dixie Fine Arts Series (now Celebrity Concert Series) with the efforts of Hyrum Thomas and Dr. Marion Bentley, and was instrumental in planning the development of the Fine Arts Center, the second building to be completed on the new campus. Ron was chairman of the event that dedicated the gymnasium, the first building completed on the new campus.

He has conducted workshops throughout the state, has been an adjudicator at numerous musical contests in Utah, Nevada and California. His "jazz band" participated in the



Fresno, California Jazz, Junior Rose Bowl parade, pre-game ceremonies, and California Junior College Band competition for four years. He played bass in a jazz combo with Ron Haslam and Leon Watson, and then with his daughter, Randi Lee and Leon, for over 20 years, furnishing music for dances and programs throughout the length of the state.

A master of the French horn, his talent covers most instruments; i.e. woodwinds, brasses, strings and keyboards. His outstanding career as a professor and teacher, comes from knowledge, caring, the desire to communicate, as well as from preparation, dedication, self-discipline, and hard work. He has a deep love for music theory, music history, composition and instrumental arrangement. The Associated Students of Dixie College chose Ron as Outstanding Teacher of the Year on two separate occasions.

During his undergraduate years, Ron was named "Outstanding Bandsman" by Kappa Kappa Psi (honorary band fraternity) in 1951-52, and was presented a similar award from Associated Students at the University of Utah in 1952-53.

In kindergarten, Ron was nicknamed Ron "Little Rubinoff" by his elementary school principal, who took him from room to room for violin presentations. Ron could read music before he could read words.

Dr. Garner is a person you would seek out just to bask in his spirit. While he analyzes problems well, he is also exacting and competent. He has a keen understanding of human nature and enjoys excellent rapport with young and old alike. He has the ability to communicate with people on every level, is extremely well organized and his quiet, genial nature allows him to work quietly under stress.

Stanley M. Schmutz

I was in the 5th or 6th grade when my Dad bought an old metal clarinet from K. C. Fordham, the elementary music teacher. He played violin and cornet (not very well). He arranged for several of us to go to Howard Cannon (a good sax and clarinet player) for a lesson. I always admired Howard's playing. He was college age. He showed us how to put our horns together and how to blow them. That was the beginning.

We did our best under the circumstances. Before long we were playing in Fordham's band. In those days at Woodward Elementary School, everyone lined up – lower grades to the east entrance, upper grades to the west entrance – at the sound of a hand bell the band played. We were on the landing on the east stairway. Everyone marched in to classes. We did this several times every day – morning, noon and recess.

After a year or so, Earl J. Bleak invited me to join the college band. Howard Cannon and Miles Judd were the only clarinet players there. I admired Professor Bleak and I worked hard for him. By the time I reached 8th grade, Dad had bought me an alto sax. Shortly after that, I began to play for dances with Professor Bleak's Dance band. In a year or so more I moved up to 1st sax. I practiced every chance I could and I worked hard at it.

By this time Howard Cannon had gone to Flagstaff to college. I was 1st clarinet. We played some difficult music and I got pretty good. I soon started playing solos around town. Clara Woodhouse was the college piano teacher and she helped me to learn a lot of solos. We often went to Cedar City to play at B.A.C.

I attended Dixie High School and Dixie College and went up to B.Y.U. as a music major. I played clarinet in the Symphony Orchestra and Band under LeRoy Robertson and Professor Sauer. I played sax and clarinet with the Ralph Kirkland Orchestra. We made good money. By the end of the first year I took over leadership of the orchestra. We had the best band on the campus. Upon graduation from B.Y.U. I went back for a year of graduate study.

I began teaching at Woodward Jr. High in 1940. Newell Frei was principal. I taught two years and was drafted into the Army Air Force just after Pearl Harbor. I didn't join any Army bands as I didn't want to. I went to Aircraft Mechanic School for a year, and then to instrument school. An instructor talked me into going to flying school so I went to Bombardier, Navigation and Gunnery schools. I went to the 15th Air Force in Foggia, Italy. I flew 18 raids and was shot down over Bieckhammer, Germany but we managed to keep our crippled B-17 in the air until we could no longer go and landed in Budapest, Hungary. We were there about six weeks and then turned over to the Germans. They took us to Stalag Luft III near Gorlitz, Germany. I was there as a prisoner of war about a year. Even though life was TOUGH and food was SHORT, music was still a part of my life. There were a lot of talented musicians in the prison camp and the Red Cross was able to furnish musical instruments for a few of us. We built a little theater out of scrap lumber or anything we could get our hands on and practiced in this building and had concerts for the prisoners. The building only held about 200 people so we would give the concert ten days in a row so everyone could come to it.

After that first year the Germans moved us on a 48-hour non-stop freezing cold walk. We had made a makeshift "sled" out of a pair of pants to try and carry out our few belongings but we were all so cold and exhausted. I had to abandon the clarinet and men were falling by the wayside. Needless to say, a lot of crying was heard throughout the rest of this 48 hours as well as many other walks after that.

Upon discharge I resumed teaching at Woodward for the next 34 years. I had the best bands for many years. A. B. Larsen, the band teacher at Cedar City, was my chief competitor for many years. Then he moved to teach at Las Vegas High School. I was tempted to go to Las Vegas, but decided to stay in St. George. I retired in 1978.

Stanley M. Schmutz is the son of John H. Schmutz and Ada Snow Schmutz.

Alfred S. Morris

1899-1963

Alfred Morris was one of Southern Utah's most prominent and respected musicians. The son of a musician, he began his musical career at an early age, organizing a dance band at his Parowan, Utah High School. He then moved to Salt Lake City where he formed his own dance band, string quartet, a barbershop quartet and sang in the Mormon Tabernacle Choir.

He later returned to his hometown, Dixie, where he taught music at Dixie College and played the piano at the Electric Theater for the silent movies. A local newspaper wrote: "He created the suspense with thunderous chords and helped the romance with sweet and soft music."

Alfred became very active with his own dance band. Members of his bands included Ray Whipple, Dick Worthen, Norman Pickett, Shirl Pitchforth and many others including his son, Alfred Jr. (Bob)

Many remember the fun and crowded Saturday night dances at Santa Rosa (Santa Clara), Veyo, Beaver Dam, Dixie Round-up and Dixie Elks Lodge. Alfred's band played at venues all over Eastern Nevada and Arizona. He also played in the fife and drum corps or Martial Band for all parades.

Alfred sang in many operettas at the old Opera House including the lead in the "The Chocolate Soldier". Alfred was a very talented musician mastering all instruments including piano, alto saxophone, violin and cello.

Next to his wife, Josephine, and children, Billy, Betty and Bobby, music was the love of his life. The Morris musical tradition is carried on by his son, Alfred S. Morris Jr. (Bob) who has retired from a career of teaching music and served an LD.S. mission in Samoa, teaching music.



Alfred sang in many operettas at the old Opera House including the lead in the "The Chocolate Soldier".

Alfred S. Morris Jr. (Bob)

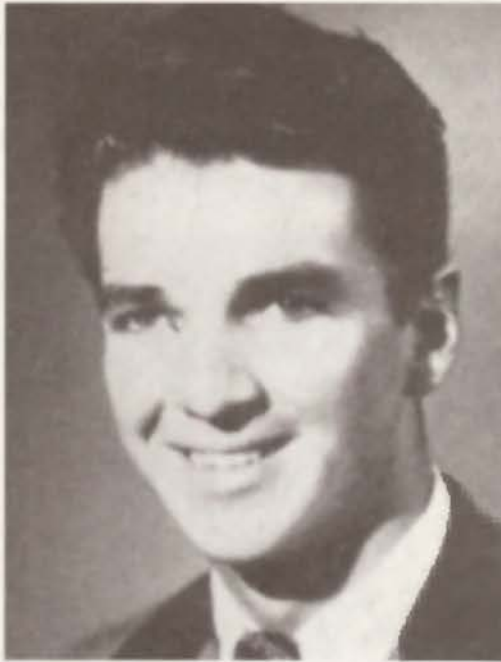
Alfred (Bob) was born in St. George, Utah on September 12, 1926. He started school every year with a new pair of bib overalls. He relates that he usually had to put them on in the back seat of the car while on the way to school and he hated that. Both accomplished singers and musicians, his father played piano and his grandfather played violin.

Bob began playing the clarinet and saxophone in third grade and played in his father's dance band as soon as he could play well. He played for all school dances and in the school band.

When he entered the service during World War II, his friend, Norman Hunt, who was already in the army, told him that he would watch for him when he came through and get him right into the band. This would be a good way for him to serve but when he came through, they were watching for Bob Morris, not Alfred, so he was inducted into the Army as a private. He got his basic training in Little Rock, Arkansas and was shipped overseas. He spent 21 days on the water zigzagging around several islands in the vicinities of Guam and the Solomons avoiding enemy submarines. When the armistice was signed he was transferred to General McArthur's headquarters in the Mitzubishi-Shojo Building in Tokyo as a typist. This came in handy later on for teaching typing classes in school.

He married Violet S. Morris in 1948 prior to beginning school at BYU. He majored in music in his graduate years and at one time had 51 credits in music alone. He loved every phase of music and was comfortable with classical, opera, modern and country music as long as it was good music. At BYU he played in the band, orchestra, dance bands and sang with choruses with guest conductors from all over the world.

Bob taught German when he became a teacher, along with music. It was a thrill to go to Germany with the Tabernacle Choir so he could test his German language skills. He received compliments on his use of the language. His



*Alfred S. Morris Jr.,
1947*

first years of teaching were in Mullan, Idaho but after eight years in Mullan he decided to return to Utah to pursue his musical career as a teacher in the Jordan School District. He taught at Midvale Jr. High, Hillrest High and Brighton High School during his teaching career.

In the evenings, he taught music for the Jordan School District at the Utah State Prison. He served 19

years, almost a prison sentence there. At the prison he had a stage band, a chorus and private students. The stage band even played for church in their chapel on the grounds.

One night, the prisoners rioted while the quartet in which he sang for many years was performing. The guard just quietly told them to quit singing and walk quietly off the stage and out of the building. The prisoners were burning mattresses on the lower floor.

During his years of teaching, he, along with the many different drama persons, put on many musicals such as "Bye, Bye Birdie", "My Fair Lady", "Oklahoma", "Carousel", "Man of La Mancha", and "Oliver".

He and his wife served a mission with the Tabernacle Choir between 1964 and 1994. It was such a great adventure and was always first and foremost in his activities, which were many. The choir has taken him to 38 different countries and all but 4 states of the United States. Among his missions were a mission in Samoa, which led to an extension, another mission in Tonga with another extension and a second mission in Samoa. These have been most enjoyable years for him because he has been doing what he loves best, music. He put his soul into creating a more beautiful world through his musical knowledge.

The Southern Utah Heritage Choir

The Southern Utah Heritage Choir was organized in 1994 at the recommendation of Dixie Leavitt, director of the St. George Temple Visitors Center. Consisting of 200 musicians from all walks of life and various faiths, this community choir is comprised of dedicated people from throughout Southern Utah and Nevada. The choir continues to enjoy a close relationship with the St. George Temple Visitors Center. The mission

of the choir is "to bring all people closer to Christ through inspired music".

In 1997 the choir traveled to Europe for a concert tour of the Czech Republic, presenting three separate concerts with the Hradec Kralove State Symphony Orchestra. Perhaps most memorable was the final concert in beautiful Zofin Hall in the city of Prague. There, in the "City of Spires", the choir received high critical acclaim as Frantisek Vajnar,



Southern Utah Heritage Choir performs in Garni, Armenia in September, 1998.

orchestra director, remarked, "The finest choir with which we have performed". "A tone so beautiful and true it gives you a new appreciation for choral music," stated "Nove Svetlo".

In December of 1998 the choir traveled to New York City to perform a concert of Christmas music in world-famed Carnegie Hall. The choir received a standing ovation and responded with several encores. Carnegie Hall extended an invitation for another performance in 1999 but scheduling complications precluded such an option.

One aspect of the choir's busy schedule in 1999 was the preparation for a national concert tour of Armenia. In addition to sending great quantities of medical supplies, hospital equipment, tons of books and other school supplies, the choir performed three free concerts in Armenia at the invitation of the Ministry of Culture in celebration of the Armenian Independence Day. The concert was dedicated to the memory of victims of the 1988 earthquake.

As the reputation of the choir grows, so do opportunities to perform in ever-widening circles. In addition to a standing invitation to return to the Czech Republic to perform again with the State Philharmonic, the choir also has been invited to do concert tours in Israel and Japan.

As one of the rising choral stars in America, the Southern Utah Heritage Choir is comfortable and happy fulfilling its musical heritage to

perform primarily in the historic St. George Tabernacle, a unique sandstone edifice carved from the rocks and sands of the desert by hardy pioneers.

Indeed, the Utah Territory was settled by people seeking freedom, and every canteen of the oxen hooves, every ring of the hammer was accompanied by a song. The choir is proud to carry on that rich musical tradition as their songs echo once again from those red sandstone walls.

Floyd Rigby, director of the Southern Utah Heritage choir received his Bachelor of Arts degree from Southern Utah University in Vocal Performance where he was selected Outstanding Senior and Outstanding Musician. He received his Master's degree and worked toward his Doctorate at the University of California, Santa Barbara, where he began his professional career as a baritone and a choral musician. He has studied choral conducting with Paul Salamunovich, John Jennings and Carl Zytowski.

He currently serves on the Board of Directors for the State of Utah Arts Council and is the founder and director of the St. George Tabernacle Concert Series. Floyd and his wife are the proud parents of six beautiful children and ten grandchildren.



*Above: Floyd Rigby,
Director
Southern Utah
Heritage Choir.*



Left: The Choir performs with the Czech State Philharmonic Orchestra in Hradec Kralove, Czech Republic, April 1996.

Heritage Choir

First Sopranos

Bonnie Anderson
Laurie Bluth
Sherry Brown
LeaAnn Braithwaite
Maggie Brooks
Elaine Child
Terri Cripps
Charlene Dolbow
Wanda Drake
Karyne Ferguson
Ronda Gabrielson
Alice Garrett
Anna Hill
Jan Hill
Zona Jensen
Cheerine Jordan
Delores Kahkonen
Cary MacArthur
Helen Mann
Cindy McCullough
OraLee McMullin
Shanna Millward
Mary Alice Moncur
Vicki Nelson
Cherryle Orrock
Louise Peterson
Billie Poet
Mary Stewart
Kris Tanner
Dolores Van Wagoner
Susan Taysom
Berna Telford
Ilena Tomkinson
Carolyn Whipple
Dee Williams

Second Sopranos

Sharon Anderson
Karen Austraw
Nancy Barfuss
Janet Bishop
Kathleen Blake
Ann Blatter
Vicki Boothe
Robyn Boren
Linda Bray
Evelyn Cardon
Sandra Dalley
Sandy Day
Michele Dean
Georgia Erickson
Emma Gott
Ilene Hafen
Kim Jorgensen
Elaine Mizukawa
Julie Neilson
Melody Nelson
Janet Olsen
Chella Rogers
Robyn Serage
Beverlee Shamo
Linda Stuart
Marilyn Sutton
Sally Thornley
Cleora Webb

First Altos

Gloria Anderson
Suzanne Brooking
Patricia Burgener
Marsha Crofts
Beverly Dobson
Wendy Garrett
Julie Hafen
Lois M. Heslop
Ann Hinshaw
Helen Horner
Judy House
Tamara Janson
Colleen Lamb
Joyce Lee
Vernise Madsen
Delores McCloud
Ann Nelson
Shauna Niederhauser
Lori Nuffer
Jenny Payne
Betty Pratt
Melva Rasmussen
Darlene Reese
Amyanne Rigby
Claire Rigby
Tanya Rizzuti
Gloria Rodgers
Ila Gene Sargent
Connie Schroath
Phyllis Vowles
Shelley Whitney
Carole Williams

Second Altos

Jan Boice
Deborah Bowen
Mary Alice Bowler
Tauna Buckway
Nell Christy
Charlene Clark
Jerree Crouch
Peggy Duncan
Virginia Empie
Norma Fielding
Trina Gray
Janeen Harris
Nancy Jackson
Janet Labrum
Nancy Larsen
Marva Malin
Shannon Martindale
Ruth McEuen
Vickie McPhail
Gloria Mower
Robyn Parry
Helen Perkins
Kathy Phillips
LaRue Pollock
Carol Quinn
Sondra Rabideau
Ann Ross
Audry Ruesch
Harvey Mae Schmutz
Judy Soper
Karleen Stauffer
Peggie Wardle
Sally Whitney
Ione Wilcox

First Tenors

Drew Blad
 Dan Boothe
 Roland Bowler
 Allen Carter
 Paul Freidman
 LoaAnn Hare
 Ralph Harper
 Don Harris
 Elmer Hughes
 Edith Jordan
 Wayne King
 Nick Lang
 Laurie Lunt
 Rod Mann
 Ray Munford
 Barbara Nilson
 Deanne Ottesen
 David Patterson
 Janet Robinson
 Paul Rodgers
 Thomas Schroath
 Kerry Soper
 Rick Williams

Second Tenors

Mark Allen
 Hal Arrowood
 Jerome Beesley
 Ron Brooks
 Melvin Burgener
 Leland S. Dalley
 Bryce Dixon
 Roger Ensign
 Leon Green
 Richard Himmel
 Donald Larkin
 Don Tomkinson
 Les Townsend
 Rick Udy

Baritones

Fred Anderson
 Dave Austraw
 Charles Bromley
 Ron Cantera
 Rick Christy
 Chris Empie
 Jerry Evans
 Phil Hulme
 Kent Jamison
 Frank Keele
 Larry LeBaron
 Brent McAllister
 Jesse Miller
 Tony Minardi
 Kim Nelson
 Wendell Nilson
 Travis Rigby
 Mike Stephenson
 Rol Sutton
 Ralph Webb
 Gary Whipple
 Don Williams

Basses

Garth Allred
 Dennis Anderson
 Paul Barfuss
 Milton Bishop
 Ray Blatter
 John Cardon
 Paul Carter
 Brad Cox
 Wesley Craig
 Morris Crouch
 Mike Dobson
 James Ekstrand
 R. Keith Higginson
 Vern Hill
 Gary Jackson
 Glen Ipsen
 John Mizukawa
 Edgar Orth
 Kent Patten
 Jack Rose
 Vern Sorensen
 Brian Taylor
 Terry Taylor
 Scott Taysom
 Glen Walling

The Brass Band of Santa Clara, Utah

Nellie M. Gubler

A violin or accordion furnished the first music in Santa Clara. Christian Wittwer brought an accordion and harmonica with him from Switzerland and played for dances and also accompanied the carolers at Christmas time. Sam Lee was one of the first fiddlers and when he left, Lyman Hamblin took his place.

John R. Itten inherited some property in the old country and in place of the money he accepted in settlement a set of second hand band instruments. This allowed a value of eighty dollars for the ten instruments, which included a tuba, two B-flat cornets, a tenor horn, an alto, a bass and a valve trombone.

There was much musical talent in Santa Clara and these instruments were a "gift from the gods" to these people hungering to express themselves in music. John R. Itten became a great benefactor for he made a gift of the entire set of instruments to the town. The first band was organized under the able leadership of George Staheli who had a gift and training in music, which few persons had at that time.

When the band was organized they had no sheet music from which to play and few of those who enrolled in that first band had any training in music. Taking small notebooks, George Staheli proceeded to write notes for the pieces he had played while in Switzerland, writing the score for each instrument, and then devoting hours and hours of time teaching the individual members to read the notes. He was an excellent singer, and since they had no organ or piano with which he could teach the notes, he made use of his voice for that purpose.

Eventually, they had 108 selections, which they could render in a credible manner. As time went on more instruments were purchased. This band won much recognition and played for dances in Santa Clara and neighboring towns, even going as far as Pioche, Nevada.

This band was present and played when Brigham Young lifted the first shovel of soil in commencement of building the St. George temple and also during several dedication programs. Just after the dedication ceremony, they played from the top of the temple.

At one time when Brigham Young came to Santa Clara, the people made a big arch of shrubs and flowers over the street for him to pass under when entering the main street. Brother Staheli and his band were there to welcome him. The first band members were Jacob Tobler, John G. Hafen Jr., Charles Hildebrandt, Gottlieb Bliggenstrofer, who played lead horn, Henry Kuhn Sr., Sebastian Strausser, Herman Bosshard and John Keller. Later, Jacob, George Staheli Jr., and John Staheli joined the group.

Written by Nellie M. Gubler, History of Santa Clara (permission given by Joyce Whittaker).

The Social Life of Santa Clara – Nellie M. Gubler

The life of the pioneers was full of trials and hardships, but these were forgotten at times when all would meet to enjoy an evening of dancing, singing or some other recreation. George Staheli organized a brass band and the people often met to hear it play. This band played music for dances in Santa Clara and neighboring towns, even going as far as Pioche, Nevada. Some of those who played in the band were Jacob Tobler, John C. Hafen, Charles Hildebrandt and Gottlieb Blickenstorfer.

The brass band was not the only music organization for Mr. Staheli also conducted a choir. The Swiss choir attracted great attention because of their admirable music performances. They also had an English choir, the two choirs vying with each other in the melody of their song.

The violin and accordion were also played at dances. Sam Lee was one of the first fiddlers and when he left, Lyman Hamblin took his place. Christian Wittwer brought an accordion and harmonica with him from Switzerland and played for many of the early dances and activities.

Popular dances of the day were the quadrille, reels, schottische and six nations, which takes three couples to make a set and is very lively. The Scotch reel gave the gentlemen a chance to have two partners. This is a very slow dance.

A very few round dances were permitted later, but not in the early days.

The "beaux" dance caused much excitement. The girls made two bows of the same colored ribbon. She wore one and placed the other in an envelope. The boys would draw envelopes and then match bows to find partners.

Musicians sometimes came from St. George to play for the dances. Nelson's band was a popular one. A Santa Clara group that played was Ernest Reber and Frank Staheli on violins, Josh Staheli, cornet and Rosina Staheli (Reber) on organ. Sometimes Frank changed off with Rosina. In later years, Ernest Reber played the violin and Henry Graf the piano.

The men who called the dances were Walter and Joseph Graf, Bishop Edward R. Frei and John Ence.

The dancing was first done in the ward meeting house, but sometimes the young folks danced in the upper room of Jacob Hamblin's house or in the upstairs of the Relief Society house. When the Relief Society house was condemned as unsafe because of being cracked, it was torn down and a new dance hall and theater was built of lumber where the Rocky Mountain Service Garage is today (1950). Beginning in 1913, when the new schoolhouse was built, dances have been held in the recreation room upstairs.

In the spring of 1939 Kenneth Ence and Jack Phoenix built an open-air dance pavilion, the Santa Rosa, on the north side of the highway, just across from the State Checking Station on the East end of town. They had jitterbug, waltz and other dancing contests that attracted both young and old for many miles around. The folks that were too young to attend the dances could lie in bed and listen to the band play every Saturday night during the summer.

Published in "History of Santa Clara, Utah".
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Memories by Jewel Gubler Frei

Santa Rosa outdoor dance pavilion was built by Jack Phoenix and Ken Ence across the street from where the city office is now. There was an arch over the platform where the orchestra played and beautiful roses climbing on the fence that surrounded the dance floor. People came from all over the state and Nevada to dance there. The Alfred Morris orchestra was the best. Everyone loved his music.

Published in the "History of Santa Clara, Utah".
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The Dramas of Santa Clara – Nellie M. Gubler

Almost from the beginning of the settlement, dramas were sponsored and were of the very finest type. Such plays as "Uncle Tom's Cabin" were presented. The Walter's Company (a traveling show) came through many times and presented some very excellent performances such as "East Lynne" and "Sowing the Wind".

The curtains in the old meeting house consisted of three wagon covers. The two on the sides formed dressing rooms while the front one was the main curtain. These events were enjoyed in the hall above the school after it was completed.

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*The cast and crew of the Pageant
"Santa Clara, My Home Town",
written and produced by Carol Graff
Gunn, Swiss Days 1999.*

The Early Music and Musicians of Santa Clara

(History of Santa Clara – Joyce W. Whittaker)

Some of the well known musicians of the time were Carl Fordham who taught music in the school, Henry Graf who sang and directed choirs, Leo Reber, Jessie Hafen Frei and Glenna Tobler Hafen.

The Relief Society Singing Mothers functioned for many years under the direction of Vella Ruth Hafen. A few members of the group participated in the singing at General Conference in Salt Lake City at the time of President David O. McKay's last conference. He was not expected to attend, and it was a great surprise and a thrill to these sisters as his wheelchair was wheeled into conference for a few moments. He waved to them and expressed his love for them – it was his last public conference appearance before he died.

Each year before its closure in 1972 the Santa Clara Elementary School presented a musical play at Christmas time and a May Day program. Every student participated in the program songs and dances. The girls took pride in new May Day dresses with full skirts swirling and many petticoats underneath. These were very special events for the whole community.

Many road shows were presented over the years with the Santa Clara ward competing with the other wards in the stake.

In 1961 an original centennial pageant was written and produced. A very well known singing group from Santa Clara was the ladies trio, which consisted of Anneliese (Beggar) Ence, Elva (Graf) Hafen and Vella Ruth (Morris) Hafen. Olive (Hafen) Moss usually accompanied them on the piano. Olive was a stalwart for many years accompanying almost all musical church and social functions. She also taught piano to many students. Another ladies' trio consisted of Sheree (Miles) Gubler, Gwendolyn (Kemp) Frei and Ramona (Chamberlain) Hafen. At the dedication of the Woodward School in 2004, this group sang, by request, a song they had done many years ago when they were young mothers - "In the Little Red School House". As teenagers, the daughters of this trio sang "The Golden Rule". Now these daughters are mothers which makes the original trio grandmoth-

ers and great-grandmothers. At the dedication of the Woodward School the daughters of the original trio were asked to sing "The Golden Rule", the song they sang as teenagers.

Many others have participated in singing through the years, some of whom were Ray Graf and his sister Elva Hafen, the Vendon-Gertrude Ence family, the Clarence – Olive Moss family, Grace Stucki, Wanda (Graf) Frei and more recently Jim and Jill Sevy.

At the present time a group of the women in Santa Clara called "The Friends" are performing extensively – this group consists of Sally DeMilles, Gwendolyn Frei, Julie Wiest, Jill Sevy, Marion Andrus, Kristina Seely, Jan Heward, Lois Peterson, Katie Gubler with accompanist Brenda Reep.

With the recent growth of Santa Clara many accomplished musicians have made their homes here. We appreciate their talents and their willingness to share them.



*Santa Clara Ward Roadshow, 1972.
They won first place in the St. George
Stake, with the production of "Johnny
Lingo".*

Christian Wittwer and Other Swiss Musicians

Christian Wittwer was born in Schangnau, Bern, Switzerland on August 11, 1823. He married Magdalena Pfister, born August 28, 1824 in Trachselwald, Bern, Switzerland, on March 28, 1846. They had a farm where they raised cattle and milk cows and made cheese. Their only child, Samuel, was born March 10, 1847.

After the family joined the Church of Jesus Christ of Latter-day Saints, they left Switzerland to be with the Saints in Utah early in 1860. Christian was a musician and brought his accordion and harmonica with him. He played for the Saints to sing and dance

while on their journey to Utah. Christian and his family were among the Swiss Saints called to Santa Clara in 1861. He played his accordion and harmonica and a hand organ for entertainment and socials. On special holidays he would serenade the town with his music. The young people enjoyed going to his home in the evening for entertainment. The Swiss were a fun-loving happy people and loved to sing and dance.

Christian's son, Samuel grew up in a home filled with music and love. Samuel was a member of the Santa Clara Brass Band. He married Anna Mary Gubler on November 22, 1869.

They passed their love of music on to their children. Many of them became prominent musicians in the Southern Utah area. The

following is only a partial list of their talented descendants.

Their son, John Samuels' son, Lester, played the violin in a band. His daughter, Hilda (Stucki-Cabel), learned to play the piano and many of John Samuel's descendants learned to play the piano, violin and band instruments. As far as is known, Lester's daughter, Joyce (Whittaker) is the only descendant who learned to play the accordion.

Their daughter, Mary Magdalena, married William Tobler and together they sang with the Swiss Singers. Mary's son, Glen, was an excellent singer and her daughters also shared their talents with the community. Doris was instrumental in



(top) A band about 1928
– Lester Wittwer is standing,
third from left.

Samuel and Anna Mary
Gubler Wittwer, ancestors of
many talented musicians in
Southern Utah. Both were
born in Switzerland and came
to Utah as children.

organizing the singing group called "Melody Moms" and wrote the music and played the piano or organ for many stage productions.

Their son, John, had a daughter, Fae, who played the organ and piano, and a daughter, Fern, was an excellent violinist. Their son, George, had a granddaughter, Sharon (Blake) who helped her children develop many musical talents and who were well known in the St. George area.

Their son, Joseph's son, Percy, played in a band. Their daughter, Josephine, was an accomplished pianist and gave lessons to many students. Their daughter, Alice's daughter, Donna (Sandburg), was well known in the Hurricane, Utah area for her talents on the piano and organ.

Christian loved music and must be very pleased with the many descendants who have followed in his musical footsteps.



Herman and Selina Gubler Gubler

Herman Gubler was born in Switzerland and came to Utah as a child in 1859.

Selina was the first child born in Santa Clara at the present town site in 1862. They were both musically talented and taught their children to love music. Selina had an especially good singing voice and often sang to her children and for the public.

Several of their children learned to play musical instruments and there are many excellent singers among their descendants.

Their sons, Edmund and June, learned to play the banjo and often joined with young people on the steps of the Church for an evening of fun and singing.

Marion Hill Bowler

Marion Hill Bowler was born May 19, 1917 to Annie P. Holt and Francis J. Bowler, the eighth of eleven children. He lived in the small farming community of Gunlock, Utah for his first 23 years. The families of both parents were musically talented so it was no surprise when Marion started singing at a very young age. His sister, Erma, spent many hours playing the piano and teaching him the music and words to songs. She would teach and continue to play for him for many years. One of the songs she taught him, "The Beer Barrel Polka", he would sing at dances for years to come. The Bowler home was always open to visitors and in Marion's early years his parents would have him sing for all those who came to visit.

In 1942 Marion finished grade school in Gunlock. That fall he attended high school in Mesquite, Nevada, living with his sister Stella and her husband, Max Hafen. Because of the depression the next two years he didn't attend school but stayed at home to help run the farm. In the fall of 1934 his parents helped him get enough money to attend Dixie High School in St. George. With his parent's encouragement he started vocal lessons with Joseph W. McAllister, who taught and encouraged him in his singing. Marion began to sing in school functions. About the same time Marion was taking lessons from Mr. McAllister, he met Mae Pace. She helped him with his music and accompanied him for over 25 years.

In the spring of 1937, Marion graduated from high school and returned to Gunlock. He found a job working for the Southern Utah Power Co. On May 1, 1940 Marion married his high school sweetheart, Jennie Wadsworth. He met Jennie at a dance early in the fall of 1934 when he started at Dixie High School. They become the parents of a son, M. Kenneth and three daughters, JoAnn, Jennifer and Jonni Lyn.

In April of 1945 Marion left Utah Power to enlist in the Army. During the war he was stationed in Texas, leaving behind his wife, Jennie and their infant son. After the war ended he returned to St. George and immediately opened Dixie Appliance. He also started to manage the Dixie Theater. He became active in the community, resuming his activity in the St. George Lions Club, which he had joined in 1941. He also became a member of the St. George Chamber of Commerce, a volunteer for the St. George Fire Department and a member of St. George Elks club, serving in many positions of leadership in all the organizations. During this period Marion was also singing for many occasions in the community, especially Lions Club functions throughout the state. He was a member of several performing quartets and as a member of the LDS Church, he sang in church functions.

In 1965 Mayor Neal Lundberg appointed Marion to the St. George City Council and in November of that year he was elected Mayor of St. George. During his two terms as Mayor he helped bring many changes that resulted in much growth to the area. While serving as Mayor, Governor Rampton appointed him to serve on the state Council for Urban Affairs as well as on the Advisory Council for Community



Affairs. There were many times during these years that the door of Dixie Appliance would be locked with a sign saying, "Back at ____", while Marion was at a meeting or singing at some function.

Marion met Roene Difiore in 1972. Roene became a wonderful friend that could not only accompany him but if she were unable to find a song for an occasion she would compose one and would sing with him. Shortly after being elected mayor, Marion was asked to address an Elks party for newcomers to St. George. Not wanting to bore the group with a speech, he called Roene and asked her to write a speech to sing. The audience loved his "Hello, You Folks", sung to the tune of "Hello, Dolly". It became a permanent part of their repertoire, serving as a welcome to countless conventions and programs all over the state. After hearing Marion sing at a convention, newspaper columnist Dan Valentine said, "Marion Bowler has a voice that belongs on the stage. He's zippy, peppy and sings the old-time tunes that everyone loves. He's not a crooner...he belts 'em out...he just sings the songs the way they were supposed to be sung." It was Dan Valentine who first called Marion the "Singing Mayor", a nickname that followed him for many years.

Marion loved Dixie College. He was a charter member of the Dixie College Colonels Club, supporting all of the sports activities. He was a part of the Dixie College Program Bureau under the direction of Roene Difiore, who had served as director since its beginning in 1966. Marion continued to sing with the group for many years, traveling over many of the Western states promoting the college. At the college graduation ceremonies in 1966, Marion felt very honored to receive the first Honorary Associates in Arts Degree ever presented by the college.

Marion's wife, Jennie, shared his love of music and spent countless hours filling in for him at his appliance store or at the Dixie Theater so he could sing at a funeral, wedding, church or community event. She traveled with him extensively throughout the state to sing in Lions Club, Dixie College and other functions. Jennie died in August 1986 and Marion married Ethleen Shell in August 1987. Ethleen loved music and to hear Marion sing. He continued to sing up until a few years before he died and whatever the occasion, Ethleen was always with him supporting him and enjoying his music. Marion simply loved music and

loved to sing. If someone was playing a piano, he was at their side singing whatever they were playing. He died on February 25, 1998. In the months before his death, when his memory of people and places was dimming his voice remained strong and sure and beautiful, and he never forgot the melody or words to the songs he so dearly loved. His children have fond memories of hearing him practice a song for some event, and many times it was a song he had sung literally hundreds of times. Throughout his life people would approach him and ask him to promise he would sing at their wedding or funeral. In 1970, 20 years before he stopped singing, he estimated he had sung in 1300 to 1400 funerals. After a funeral in Santa Clara where his father, Francis Bowler, spoke, and he sang, his father commented that Marion had comforted and inspired hundreds of people through his singing. He said that Marion's voice was a special gift and stewardship and that he would be blessed for his generosity in sharing this gift.

Marion simply loved music and loved to sing.



Doug Stewart

Doug Stewart was born in 1941 and grew up in Las Vegas, Nevada. When he was eight years old his mother insisted that he take piano lessons which he remembered as a painful four-year experience. Later, he would thank his mother for introducing him to music, which gave him the foundation needed in order to write lyrics.



Doug is credited as one of the most influential writers in the history of Latter-day drama.

Doug was raised on what was called the "Old Ranch" on the north end of Las Vegas. When he was twelve years old his father gave him a horse, which was at the time his prized possession. Later in high school his love turned to music and much to his father's dismay, he sold his horse to buy a Hi Fi set and a collection of records.

He remembered as a teenager, lying awake at night listening to classical recordings while creating stories in his mind and composing lyrics to the melodies. Some of his creations ended up on the stage of the Las Vegas High School Auditorium in the many student assemblies in which Doug was involved.

While attending Brigham Young University, Doug continued creating student assemblies and he became known for his clever lyrics, usually written to existing melodies. After serving an LDS Mission, he returned to BYU and enrolled in a playwriting course which resulted in a full-fledged university production of his first play, "A Day, A Night and A Day".

After receiving his Master's degree in Communications in 1968, Doug moved to Los Angeles, and became involved in the motion pictures industry. During that period, he wrote several screen plays, some of which were eventually produced as major films including "Where the Red Fern Grows", "Seven Alone" and "Against a Crooked Sky".

During this period Doug became a fan of musical theatre and longed to write his own full length musical. His opportunity came when Lex de Azevedo invited him to collaborate on a project that eventually became the immensely popular LDS musical, "Saturday's Warrior". "This was an exhilarating period", says Doug. "At long last I was truly at home with my talents. I felt that marrying lyric to music was the most powerful way to communicate." "Saturday's Warrior" went on to play to over a million people worldwide during a twenty-five year period.

Doug went on to write other musicals including "Threads of Glory", "Latter Day Ruth" and "Star Child". His first stage play, "A Day, A Night and A Day" was also developed into a musical.

In 1983 two film projects, "Solo" and "The Red Fury" brought Doug and his family to St. George, Utah. This would end up being their permanent home. While walking the surrounding canyons near St. George, Doug dreamed of building an amphitheatre that would unfold through drama, dance and song, the struggles of the Mormon Pioneers who settled Utah's red-rock Dixie. Over several years it developed into the 20 million dollar Tuacahn Amphitheatre and Center for the Arts, of which the centerpiece was the outdoor musical, "Utah!".

"Utah!" opened in 1985 and for several years the Tuacahn Canyon was filled with Doug's lyrics married to the music of Kurt Bestor and Sam Cardon.

Doug has collaborated with many prominent musicians over the years including Lex de Azevedo, Steve Amundsen, Gaye Beeson, Sam Cardon, Kurt Bestor, William Marsden and Merrill Jenson. He has written lyrics to nearly a hundred songs. "Some have never seen the light of day", says Doug. "Others are being played daily in homes and automobiles around the world." One of Doug's proudest moments was when Marie Osmond sang his Anthem, "Hymn to America" at Ronald Reagan's inauguration.

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*Above: Tuacahn Dedication
Below: Tuacahn from the air.*



Doris Tobler Webb

Doris Tobler was born in 1916 and raised in Washington, Utah. Her earliest musical experiences began in the third grade taking violin lessons from Karl Fordham and she continued to play violin all through school. Mr. Fordham took Doris and McKay Neilson all over Washington County to play violin duets. Doris took classes from Earl Jay Bleak all through high school and college and was first violin in the orchestra while attending Dixie College. Her older sister, Winnie, took piano lessons and Doris would listen to her practice and try to play what she had heard. It was soon discovered that she could play by ear so her mother decided that it was time to give Doris piano lessons as well. Soon she was playing duets and music written for two pianos as well as singing in many trios with other girls from Washington.

Doris graduated from BYU and came back to teach third grade in both Parowan and Cedar City. She was responsible for many musical programs, often directing and accompanying up to as many as 300 children at a time.



After she married G. Murray Webb and moved back to St. George, she began singing with Cleo Nelson Waite, and Vera Blake, accompanied by her sister Winnie. She sang in a ladies' quartet which included Claudia Foster and Rula Jones. During this time she also learned to play the organ and Doris would play with nothing expected at the end of the evening but a "thank you".

Doris served as ward organist for ten different bishops including her husband. During this time she played for over 500 funerals, saying, "It is such a rewarding feeling, it is the last thing I can do for someone". As stake music chairman in her church, she gave organ and chorister workshops helping to train young musicians for church service.

Doris started many quartets. The first included her husband, Murray Webb, Elmer Pickett, Eldon McArthur and Art Wilcox, all from the 6th ward in St. George. Some members moved or others were added; Max Gentry, Walter Snow, Allen Laidlaw,

Marion Bowler, Talmage Christensen. Murray, Elmer, Walter and Marion sang together for over 40 years. They were a great barbershop quartet. They also sang on the radio for a time, doing a show with music and narration.

She also started her son, Merrill, in a quartet singing with Leon Fish, Stephen Larkin and Kenny Bowler, who sang together for four years until they all left for missions. Music was always an important part of the Webb home.

In 1961 a group of artists and musicians planned a production called "The Dixie Dream". Doris was asked to play and help with all the music and a dear friend, Eva Miles, was asked to write some original songs for the production. At Eva's request, Doris helped her with many of the songs for her book, "Songs from Utah's Dixie". Doris had continual practices at her house with people of all ages. It was during this time that a group of ladies began singing together and when the program was over, they wanted to continue to sing together. They called themselves the "Melody Moms". They have been singing now for 38 years. They have sung in numerous community and church functions, the Christmas programs at the St.

George Temple grounds and the St. George Tabernacle. A few years ago, they were featured on the front page of the newspaper as a group that had given a great deal of community service. Doris has accompanied the "Melody Moms" for several years with the following original group members: Elaine Allred, Olive Esplin, Irene Brooks, Eva Miles, Mildred Larkin, Lenna Wilcock, Vera Blake, Theresa Graff, Dorothy Ruesch, June Brinkerhoff and Felice Seegmiller. Others that have been added to the group are: Marie Laidlaw, Ruth Esplin, Joyce Hannig, Norma Bundy and Verus Barlow.

Doris has also been in charge of four different Golden Generation programs at Dixie College with as many as 30 to 40 people singing under her direction at the piano.

Doris has taught piano and organ lessons for many years to many people including her grandchildren. She has written some original compositions including "Music Makes Me Happy" which was sung by her grandchildren in a local talent show. She has also written another song about the beauties of this area, "The Hills That I Love". "Memories" and "God's Message of Peace", are songs that she wrote for the "Melody Moms".

Doris has always felt that people who share their talents in music will continually be blessed. She feels that "every person she has worked with has touched her life for good in some ways". To quote the words from one of her songs, "Music makes me happy, music makes me glad, music fills my heart with love, just like a prayer above". Music has been a huge part of Doris' life and she has shared it with countless others to enrich their lives.



Top: Max Gentry, Walter Snow, Allen Laidlaw, Marion Bowler, Laimage Christensen. Murray, Elmer, Walter and Marion sang together for over 40 years. They were a great barbershop quartet.

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Roene Bigler DiFiore

Roene Bigler DiFiore was born June 25, 1921 in Nephi, Utah to Mark Lisle and Artimisha Neilson Bigler. She was their first-born and grew up in Nephi among many relatives and friends. Both parents were musically inclined so growing up she was involved in church and community musicals. Her mother wanted her to play the piano and since there was no one in Nephi to teach piano lessons, her mother contacted a piano teacher in Provo, Utah to come to Nephi each week. He taught piano to several students and used the Bigler home as a studio. This was okay with Roene for a few weeks and then practicing became hard and boring. She tore those pieces of music the teacher had given her to memorize out of her music book and didn't think he would realize what she had done! She barely got by because she could play by ear. After all, the teacher needed her home to conduct his classes!

This went on all through her elementary school years. In high school she was always very involved in the school productions and was an excellent student. Then at the beginning of her sophomore year, the Glee Club Director came to her and said that the accompanist had graduated and Roene had been selected as the new one. She was dumbfounded, but there was no getting out of it. She went home with a great deal of prayer in her heart and a resolve to practice like she'd never done before. She said that she sweat blood for a few weeks but the director was very patient with her and gradually the very gifted Roene began to emerge. Because of this experience she became an excellent sight-reader and from then on was accompanist for many groups and individuals in many assorted productions.

After graduation from Juab High School, she came to St. George to attend Dixie College. Her mother had come from Washington, Utah so Roene was again surrounded by family. She loved her time at Dixie and after two years went on to B. A. C. in Cedar City, Utah. In both colleges she was very much involved in music and even received a musical scholarship to Julliard School of Music. It was 1942 and World War II seemed to take precedence over everything else. She didn't want to take the scholarship and money and be far away from home, so she turned down the scholarship.

While working in Cedar City, she became acquainted with Carl Frederic DiFiore who was the manager of Pacific Farms Co. and had farms to manage in Cedar City. They were married on May 16, 1943 and because of his job they lived in many different communities where he was harvesting vegetables to ship all over the United States. Anywhere they lived, Roene was involved in church music and community events that needed her musical talents.



Many funds were raised to benefit the organizations of the towns she lived in and many people were incorporated into her productions singing and doing things that they had never dreamed they would be doing! This was part of her "Magic" – everyone sang around Roene!

They lived for a few years in Payson, Utah, where she continued to utilize her musical talents teaching in the elementary schools and participating in anything in church or city. While living in Richfield, Utah she was hired to teach music to elementary children in several schools in that district. She also was involved in many minstrel shows during that same time. These shows had big time productions such as "Rio Rita".

Because of her love for Dixie Jr. College, her friend encouraged her to write a song the college could use as their sentimental song. "Just For Now" became that beloved song, sung by hundreds of Dixie students with tears flowing down their cheeks.

She was hired by President Ferron Losee to come to Dixie College to teach the school songs and establish "The Program Bureau of Dixie College" to sing of their love for God, home, school and country, which they did for about twenty-five years. The Program Bureau traveled all over the western states singing of this love and inviting students to come "Down to Dixie" for their education. Roene never held tryouts for entrance into Program Bureau. If a student had a desire to sing and would come and participate, she worked with them until they were sure of themselves and could perform with great ease. They were the preferred entertainment at every convention that ever

came to St. George during those years. She was lovingly known as Mrs. D or Mama D to all of her students, many of them still come back for "Homecoming or "D Day" and gather in her old room on Dixie Campus to sing those songs that she taught them and pay tribute to her for her love and devotion to them and Dixie College.



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Sam Payne

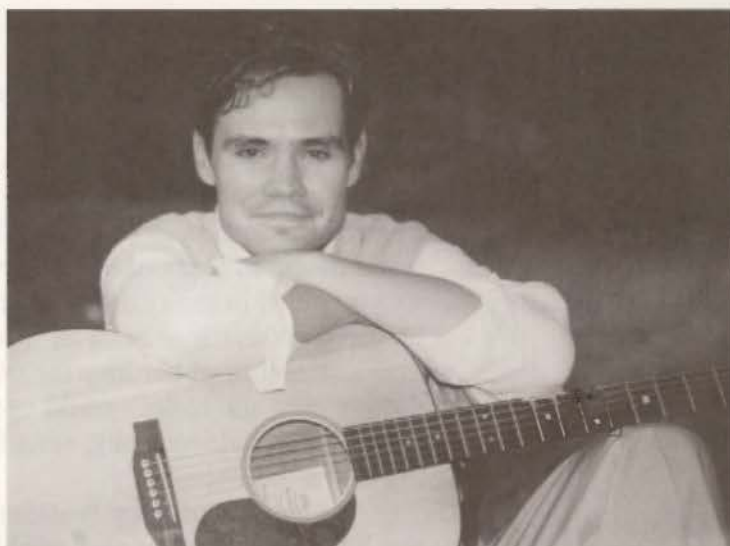
Just as the 1960s became the 1970s, a young folk singer/songwriter named Marvin Payne fled the suburbs of Los Angeles and found a home at the foot of the Wasatch Mountains in Northern Utah. There he and his wife, Niki, a violinist from the San Francisco Bay area, grew a family and developed a faithful musical following.

A quarter century later, Payne's children, mostly grown now, have exponentially carried their parents' musical drive into their own communities, all with the same homespun sensibilities that rescued their folks from the west coast. Daughter Eliza remains the sweetheart of Northern Utah musical theater stages. Sons David and Joseph, both prolific and energetic rock songwriters are in Salt Lake City. Son Josh, a sometime New Yorker, pushes the envelope of jazz, wringing sounds from his old Gibson that baffle and delight audiences from one end of the country to the other.

Sam came to Southern Utah in 1995, but not as a musician at all. Sam Payne came to St. George to teach religion. The Church of Jesus Christ of Latter-day Saints hired him as a seminary teacher. Sam pulled up stakes as an accomplished actor and children's performer to head south, and for a year or so kept a low musical profile with his wife, Kristie and his son, Skyler.

In April of 1997, Sam Payne was approached by an accomplished west coast drummer named Korky Ollerton. Ollerton had himself fled from the Southern California punk scene some years earlier for the peace of Utah's Dixie. He had heard Payne perform an original tune for a church youth group and suggested that they play together. Almost immediately to the picture sprang Payne's oldest friend, keyboardist David Dalley, who had just moved to town as a schoolteacher and counselor.

The Sam Payne Trio (as the group came to be known when their original choice, "Dog on the Wall" seemed too hard-edged to get them gigs in church), cranked out dozens of original songs in their time together. Sam's folk roots were plainly manifest in lyrical ballads of pirates and hobbits, cowboys and spacemen. The instrumental voicing without a bass (a concern from the start) seemed nicely compensated for



"Payne is one of those few musicians who can successfully combine both songwriting and stage performing... and sing them in a voice that makes you want to close your eyes and drift away."

by Dalley's thick keyboard support. The arrangements were largely a product of Ollerton's rock sensibilities driven by his tasteful and energetic percussion stylings.

Surprisingly, the "power-folk" of the Sam Payne Trio seemed to appeal to a wide cross-section of ages and tastes and the band enjoyed a stable following on the festival and concert series circuit, playing for enthusiastic audiences, that included, perhaps not surprisingly, healthy numbers of Sam Payne fans.

It was early in 1999 when Payne and Ollerton came together on another project. This time, the serendipitous ensemble included saxophonist Scott Dalton, his wife, Mami, on keys, and all-around musician Carlyle Potter on bass. "The Utah Jazz Quintet" as the group came to be known, surprised locals as well as Ollerton and the Sam Payne Trio fans with polished interpretations of jazz standards. The "Jazz" quickly became a staple of the Southern Utah music scene and remains Southern Utah's premier jazz quintet.

The press has said of Sam Payne's music, "Payne is one of those few musicians who can successfully combine both songwriting and stage performing. He can write poignant and meaningful lyrics, combine them with a melodic hook and perform them in a voice that makes you want to close your eyes and drift away."

Perry Asay

Perry Asay's family moved to LaVerkin, Utah when he was 17 years old (1928). None of the family owned any instruments, but as soon as he got enough money, he bought his first guitar. From then on there was no stopping him. He got a ukulele, a violin, a steel guitar and a big electric organ. He learned to play all of them by ear. Eventually, he learned to read a few notes.

In 1933 he married Myrtle Nielson from Kingston, Utah. She is a niece of Mrs. Millie Sanders of LaVerkin who also plays the piano by ear. Perry taught Myrtle how to play the guitar which started a life time enjoyment for the both of them.

Before Perry met Myrtle, he played music with Willard Duncan and his brother Orrin. They played for public functions, private parties, old folks' homes, in fact anywhere they were invited.

Perry and Myrtle moved to California and he went into the army. He went from there to Oregon and then back home to LaVerkin. Perry was a kindly fellow who gave music lessons to a lot of people in the Hurricane and LaVerkin area and played with numerous dance bands. Both he and Myrtle played with Pauline Wilson, Wulfenstein, Ardella Duncan, Heiner in the Ray Owens band. Later, they joined with Gerald Gifford and his cousin Carl Gifford in their band. After playing with a few other groups they ended up with Jessie and Leona Schmutz playing for dances, weddings and parties all over this area.

Perry taught his nephew DelRay Hardy how to play and they all played together at public affairs until Perry got Alzheimer's and could no longer play.

Perry passed away and Myrtle is in the Atria Rest Home. Del Ray Frazier and his wife Rose Marie moved to Orem, Utah where he plays for private parties and comes down to St. George to play for weddings, family reunions and funerals.

He is remembered by his sister, Essie Asay Lempens, who is also Del Ray's Aunt Essie.



DelRay and Rose Marie Hardy standing with Myrtle and Perry Asay on the occasion of the Asay's 50th wedding anniversary.

The Gifford Family

Members of the Gifford family have been playing musical instruments and singing since the pioneers crossed the plains. Many members of the Gifford family were first sent to Manti, Utah to settle at Fort Manti. Then they were asked to continue southward and they were some of the first settlers of the Springdale and Rockville areas.



The Gifford Family band.

Moses Elias Gifford was very fluent in writing poetry and in putting his verse to song. He wrote and published a book of some of his songs and poetry. This was in the late 1800's. Samuel Kendall Gifford began singing in choirs and playing the trumpet in dance bands and school bands from the time that he was 12 years old. He lived in Springdale and he was in Dixie College's first band when he attended there

in 1912. He taught his children and wife to each play different instruments so that he could form a Gifford Family Band. That is the beginning of the legacy and tradition of the Gifford Family music. Their music could be heard echoing down the canyons of Zion National Park.

Kendall (everyone would call him "K"), had his oldest son, Gerald Kendall Gifford, start playing for dance bands when he was only twelve years old. He would hide behind the piano and play along with the orchestra on his trumpet. Gerald had a natural talent and they told him to come out from behind the piano and play along with the band. He could not read music, but he could play any song by ear. When he went to Salt Lake City to go to Granite High School, he held the first trumpet position. He would merely have to hear the song played once and then he could play it precisely as written. He also played the guitar and sang.

After Gerald's marriage to Aleath Dalton, he lived in Salt Lake City and he formed a group called the "Zion Wranglers". It consisted of his uncle, June Gifford and himself. Uncle June played the harmonica, the pitchforks, the guitar and sang. They played at the Hotel Utah on many occasions. They had an agent and they were constantly booked to perform all over the state of Utah.

They were scheduled to do a U.S.O. tour, but President Lyndon B. Johnson canceled it at the last minute because of some political unrest in the countries that they were going to visit. They performed all types of music and even made a record. Country Western was their favorite music. Later, Gerald moved back down to Southern Utah and began to play with

many different bands. He joined up with his other uncle, Karl Gifford, and they played for many different groups, dances, weddings and church socials.

He also played with Perry Assay, Stan Schmutz, Quinten Nisson and many other professional musicians. Gerald would always play for the Senior Citizens' Tuesday and Thursday night dances. He would always play on the Washington City's Fourth of July bandwagon with the Quinton Nisson Band.

He played the guitar, the banjo, the trumpet, the mandolin and the Uke. One day he decided to buy a drum set and learn how to play the drums. There was only one problem. His wife, Aleath didn't know about this expensive purchase. When she found out about his large purchase, she told him to take them back to the store. He saved face by telling her that they were for her and he wanted to have her learn how to play them. This backfired because she decided that she would do it and she quickly learned how to play them and joined the band. He wanted to include his children in the band so he formed the Gerald Gifford Family Band. Of course his wife was the drummer, his oldest daughter, Jeri Lawrence, played the piano. His daughter Joyce played the trumpet and sang. His son Dean D. Gifford played the guitar and the Bass guitar. They played for many dances and weddings. They performed in the Southern Utah Folklife Festival every year. Gerald continued to play until two weeks before his death from cancer. He was noted for his Barnyard Song where he made animal sounds and for the Laughing Song, which never left a frowning face.

His son, Dean Gifford continued the tradition of his father by participating in the Utah Arts Apprentice Program, where he learned many of the old time songs. He also formed his own group called "Common Folk" with Lamar Woodbury, Michael Herder, Randi Garner and Lyndsi Mitchell Housekeeper.

They have sung every year at the Southern Utah Arts Festival, at the County Fair and at many dances and weddings. Dean also was a member of the original Heritage Choir of Southern Utah. Dean has written many songs and has had one published and played on the radio. He has also performed at the 4th of July Country Showdown.

He continues to write new music and sings with his sisters. Dean's son, Alex J. Gifford, is now continuing on the Gifford Family Music Tradition by performing in the Farm Bureau Talent Find and playing the guitar as he sings.

Red Rock Wranglers

By Steve Downs

The history of the Red Rock Wranglers is a history of Western music itself. Western music began after the Civil War when men and women traveled west to escape the constraints of the cities and to find a new life for themselves.

Singing was the thing to do when the herds were on the trail. At night time when the cattle were bedded down, the night guards would circle around singing low and quiet songs to give the cattle a sense of security that all was well. Around the campfire in the evening was when the more rowdy songs were sung and poetry recited for entertainment purposes.

I grew up watching Roy Rogers and Gene Autry. I fell in love with the "Sons of the Pioneers" and learned every song they sang. In high school I bought a \$25 guitar and taught myself to play so I could accompany myself singing those old cowboy songs. I sang those songs for 30 years anywhere I could as a solo act.

One evening after a church social where I had performed, a lady came up to me and said how much she enjoyed the music and that she would like to sing with me sometime. This was in 1995. Her name was Ann Goddard. We decided to name ourselves The Red Rock Wranglers. We met up with Curly Syndergaard. I knew that he was a Cowboy Poet. We asked him to do a couple of poems in our program and he was happy to oblige. He did such a good job and fit in so well with what we were doing we asked him to be a part of our act. He accepted and we became three.

Roy Holcomb played bass. The trouble was that he was already playing for a rock and roll group called the Renegades. One day he announced that he was quitting his group so I immediately asked him to come to one of our practice sessions. As soon as he added the bass to our sound we knew that he had to be one of us.

We have been together as a foursome since April of 1996. We have recorded two albums of western music and cowboy poetry and are planning on a third. We love this music and strive to educate as well as entertain. Happy Trails.



Red Rock Wranglers Bibliography

The Red Rock Wranglers perform historic, traditional and contemporary western music in the distinctive three-part harmony style reminiscent of the old west. This music combined with hilarious heart-felt cowboy poetry, gives listeners an opportunity to look back at the values and traditions of the past and reaffirm hope for the future.

The Red Rock Wranglers began performing together in 1996. During their first year they entertained at events such as the Cedar Music Arts Benefit Cattle Drive, Cowboy Days in Parowan, Utah, the Utah Centennial Wagon Train End-of-Trail celebration, the Festival of the American West in Logan, Utah, the Southern Utah Folk Life Festival in Springdale, Utah, the summer acoustic concert series in St. George, Utah and the Red Rock Ride on the Arizona strip. Numerous private parties, weddings and conventions rounded out their full calendar of engagements.

Their first album, "Red Rocks and Blue Skies", a selection of western songs as well as original music and cowboy poetry, was released in November, 1996. The second album is entitled, "Wish I Were a Cowboy Again" released in the fall, 1997.

They have performed at the Cowboy Poetry Gathering in Elko, the Nevada National Festival of the West in Scottsdale, Arizona and the Cowboy Poetry and Music Festival at the Melody Ranch movie set in Santa Clarita, California and the annual Southern Utah Cowboy Poetry and Western Arts Festival in Parowan, Utah. Their concert under the stars at the O. C. Tanner Amphitheater in Springdale, was enjoyed by many.

Steve Downs – Guitar, Vocals, and Cowboy Poet: Steve, the leader of the group, comes from Murray, Utah where he grew up on a small farm. At the age of 17, he bought his first guitar and has been singing ever since. In 1991, he became interested in cowboy poetry and began adding it to his performances. He was named "Outstanding Iron County Cowboy Poet" in 1994. He has published a book of his own cowboy poetry entitled, "The Trouble with Family Trees". Steve's intricate fingerpicking guitar style combined with his rich tenor voice establish the foundation for the group's close three-part harmony.

Ann B. Goddard – Vocals: She was raised in rural Arizona where she grew up learning to enjoy and perform all types of music. In high school, she sang in the girl's chorus, mixed chorus and the Madrigals. After taking private lessons in Las Vegas, Nevada, she began doing more solo performances. While studying music at the University of Nebraska in Kearney, she continued private lessons for two years and sang with the "Choraleers" and "Vocal Collegium". Ann captures the hearts of the audience through her striking appearance, refinement and rich melodic voice.

Curly Syndergaard – Cowboy Poet, Lyricist, and MC: Curly was born in Salt Lake City, Utah. His father and grandfather's deep roots in Mt. Pleasant, Utah drew him back to this part of the state where he spent his high school years. Early in life, Curly's mother instilled in him a serious love for poetry. He began writing his own poetry in 7th grade. Curly has a great appreciation and keen understanding for rural, western life. These feelings are captured in his animated, heart-felt poetic writing. Curly began reciting his cowboy poetry publicly in 1990. He has published three books entitled, "City Born and Country Bred", "Adventures in Parenting" and "Thoughts of the Lone Prairie".

Roy E. Holcomb – Upright Bass and Vocals: Roy was born in San Diego, California. He has had extensive experience playing bass in many different bands throughout the western region including a band made up of his five brothers called, "The Holcomb Brothers". He moved to Parowan, Utah, after spending many childhood summers there with his grandparents. He wanted to raise his family in the rural southern Utah setting, which provides a more simplified way of life. Roy's rich baritone voice and rhythmic bass completes the rich full sound for this western group.

Rhoda Andrus Jackson

Born April 26, 1915, died February 12, 1989. She loved to sing and she sang like an angel.

Her first recollections of singing was when Mabel Jarvis, her Sunday-School teacher, lifted her up onto the pulpit in the St. George Tabernacle and while Mabel stood by her side, Rhoda sang "My Light is But a Little One". She was three years old.

Earl and Stella Bleak were great musicians. He taught band and orchestra at the college and they both played for the dances. Later on in high school and college, Rhoda sang with the dance orchestra for Mr. Bleak.

All through the years she kept singing. She was very nervous and frightened the first time she sang in a funeral service. She was quite young, maybe 13 or 14 years old.

Rhoda was always given leading parts in musicals, starting in the elementary grades. In one musical, "In Old Virginny", she was a Southern Belle. In March of 1931 she was in a Jr. High Operetta called "Daughter of Mohammed". In high-school and college, she and her sister, Noma sang a lot. They went to Salt Lake with Carl Fordham to the Republican Convention and introduced his G.O.P. song (Marching with the G.O.P.). They teased Noma about singing in her slip (petticoats, they called them) at the convention. Noma forgot her black skirt and had to wear her black slip instead. It was full and did look like a skirt but they had a good laugh about her singing in her petticoat.

When a D-queen was chosen one year, everyone had to pay a penny a vote. Rhoda sang a song, "D-queen for a Day" putting new words to the tune of "Memories of France" by Mabel Jarvis. She also traveled to B.Y.U. with Joe's boys—she was the soloist with Mr. McAllister

and a Boy's Choir. She remember feeling small and scared and insignificant at the assembly hall on the old B.Y.U. campus, but she remembers that she never had her voice lifted up as it was at that time. "The Lord made it sound like an angel's voice—so strong, clear and true. I sang as I had never sung before."

She has sung in the Salt Lake Tabernacle many times with M.I.A. choruses and at one time she directed a male chorus from her own South Ward in the Salt Lake Tabernacle. The piece they sang was "O Italia Beloved". She was the ward M.I.A. chorister for many years.

While in high school she studied Spanish from Arthur Knight Hafen. She remembered, "I couldn't speak Spanish very well but I could really sing the beautiful Spanish songs and he asked me to do this many times. The songs I loved were "Estrillita" (Little Star), "Peanut Vendor" and "Alla En El Ranch Grande". All of these songs



She sang the leading role in the musical, "Bleeding Heart". It was a beautiful and very touching musical drama. After receiving a wonderful applause after the performance she received a dozen red roses and many compliments. She recalls that it was a great thrill of her life.

I sang many, many times.”

Rhoda graduated from Dixie College in 1935. She went through the Big D in the Tabernacle and sang a solo, “Haymaking” in her college graduation exercises. She also remembers singing the lead soprano part in an Easter pageant that was put on many times in the tabernacle. “I have sung in Easter Sunrise services up on the Red Hill and one we put on in Zion National Park. While I was attending B.Y.U. I sang in an Easter Service out on the shores of Utah Lake and several times on the St. George Temple grounds. Once I sang “An Angel from on High” from the top of the St. George L.D.S. Temple. This last song I sang after I was married. Jana, my daughter, remembers going to the top of the temple with me.”

In December of 1936 she sang a solo part in the “Messiah”. She sang solos in many of the assemblies. In April of 1937 at B.Y.U, she had the leading role in a the musical, “Bleeding Heart”, written about the legend of Mt. Timpanogas near Provo, Utah. It was a beautiful and very touching musical drama of the Princess Utahna (Rhoda was the Indian Princess Utahna). The applause after the performance was great and after the final performance she received a dozen red roses and many compliments. She recalls that it was a great thrill of her life.

In Chicago she studied voice under a wonderful singer named Madam Gardini, an excellent voice teacher from France. The year was 1938. Rhoda remembers a very dignified, and beautiful lady from Chicago wanting her to try out for a contest to sing a song over the radio. “We did not have television then. She went with me and I sang *Alice Blue Gown*. Mrs. Dedekind sat in the front row listening and she was as proud as if I were her own daughter. I won the contest and was asked to come back to the studio and sing again over the radio. I remember wishing that my folks and friends back home in St. George could hear me but the station was too far away.”

When she returned to St. George she taught school in Leeds, Utah and sang many, many times in the old Leeds Ward during the next fifty years. The people in Leeds have greatly appreciated her singing. Walter and Jessie Eagar, great friends and great musicians have usually accompanied her. She also met her husband to be, Mack Gerald Jackson, while teaching school in Leeds. She had seen and heard him play the banjo at the dances in Hurricane and at the county fair and Peach Days. He played in the Elmer Sprigs band for many years.

Mack and Rhoda were married in the summer of 1940. While living in Nephi their first summer, she became the third member of a trio. It just so happens that Roene Bigler Di Fiore was one of the members of that trio. They sang at the Ute Stampede big rodeo. They also went up to Provo and sang at a radio station to advertise the Ute Stampede.

One Easter Sunday she sang solo parts in an Easter Pageant that was presented on the south lawn of the St. George Temple grounds. Another Easter Sunday morning she sang “An Angel From On High” from the top of the Temple. Her daughter, Jana, was just a little girl then and Rhoda wanted her to go up with her.

She appreciated every opportunity to share her beautiful talent that she had been blessed with.



*Rhoda Andrus Jackson
Born April 26, 1915, died
February 12, 1989. She loved to
sing and she sang like an angel.*

The Miles Family

Orson Pratt, Ruth and daughters Paralee (Pal), Vina and Mavis



Orson Pratt Miles, born in St. George in 1891 of parents who were original pioneers in St. George, came from a musical family. His brothers and father all sang in choirs, quartets and operettas in St. George. Pratt had a beautiful

high tenor voice and his first experience singing in a quartet happened because of a choir leader who had a bad cold. He asked Pratt, about 16, to sing his part in conference the following day in "An Angel From On High". After they got home from conference that night Pratt's dad took him in his arms and with tears in his eyes told him, "Pratt, I was so proud of you tonight." He cherished that hug and compliment all his life and it encouraged his desire to sing in the future.

While growing up in St. George without the convenience of television, radio or movies, groups of boys and girls got together often for a party and sang songs. In spite of the 9:00 p.m. curfew law these parties would often play kick the can, by moonlight, all through the night. One night Brother Bentley, the town marshal, came upon a group of these youngsters (Pratt included) at 1:00 a.m. Coming home from those parties they would sing to their heart's content. A neighbor said: "There was no mistaking when Pratt would get home for he could be heard whistling or singing for blocks."

On his L.D.S. mission to Tennessee he sang in duets and quartets. One quartet sang over the biggest radio station in Memphis, Tennessee. He brought a duet music book home from Tennessee and while working in MIA with Ruth Allen, a young schoolteacher, he asked her to sing a duet with him. They sang "In the Garden" and found their voices blended very

well. They sang and practiced together several months before they became engaged and then married.

Ruth began singing in her early teen years and sang in a trio that went to Salt Lake City for the all-Church music contests they had at the time. She remembered as a child, hearing her grandmoth-

er, Martha Ann Riste Wilson, sing to her in her heavy English accent. Martha Ann was a gifted high soprano who at age 16 had been in the Royal Choir and sang a solo for Queen Victoria before they left England to come to Utah.

Ruth worked 6 summers at Bryce and Grand Canyons as the "singing waitress" in the dining room. One couple from the Metropolitan Opera requested "Indian Love Call" and then gave her a \$10.00 tip, a lot of money in those days. She would have loved to pursue her vocal music, or to become a nurse, but her widowed mother didn't have enough money to provide those opportunities.

At Dixie College, she took vocal lessons from Joe McAllister. She cleaned his house to pay for her precious vocal lessons. She played a comedy role in "The Chocolate Soldier" and when they took it to Cedar City there was an article in the college paper which stated: "Ruth Allen from Panguitch was the most outstanding performer of the cast but had been placed in a secondary role instead of the lead which she richly deserved." Joe Mac came to her later and said: "Don't let them sway you, they only did that to get you to come to Cedar next year." She was offered a scholarship to Cedar the next year, but returned to Dixie on the Opera scholarship, and sang in other operas including the last to be performed in the Opera House. The Opera House was later used as a sugar beet factory and only recently



restored to its former use.

"The Chocolate Soldier" was performed in Cedar City, Kanab, Las Vegas, and other cities and played for several nights in the Opera House. Her mother had been at the Opera House every night in her reserved balcony seat. The 10th night in St. George, the announcer said: "I see several here who have seen the opera several times. I trust you will enjoy it just as much tonight." Someone in the audience yelled out "If you get tired of the opera just watch Ruth Allen's mother, that's a good show itself". Her face radiated her enjoyment and the pride only a mother understands. That same night, Alfred Morris, a talented local businessman who agreed to join the college cast and play the part of the Chocolate Soldier, was tired from working all day and performing each night. During the opera Ruth was to shove him while calling him "a big piece of Swiss cheese". She didn't think she had pushed him any harder than usual, but he stumbled to the floor and couldn't get up. The curtains had to be drawn while some of the boys helped him up and to a chair off stage. Elvis



Terry, a talented singer who later became an outstanding music professor at B.Y.U., came onto the stage and made up lines until "The Chocolate Soldier" could do his part, muttering to the audience "I've always known that girl would

be the death of me!" and the show went on.

A quote from Ruth's journal: "Another musical near tragedy: This time in a funeral. Melba Baker, Alice Cannon and myself were up singing the song "Whispering Hope". We came to the lines "Then when the night is upon us, why should the heart sink away?" At this moment, one of the mourners fainted and was being carried out by 3 or 4 men. At 'Why should the heart sink', Alice, a fun-loving person who stood in the middle, nudged (hard) Melba and I in the ribs. I've never been so afraid of a number being spoiled with laughter, except when I used to hold my breath for fear Pal, Vina or Mavis would laugh while performing. They always did when practicing at home!"

After their marriage, Ruth and Pratt, a barber, sang duets in over 400 funerals in St. George, in pageants and many programs. Ruth taught music during her 40 years as an elementary teacher, and sang in trios as well. Pratt and Ruth began singing in Church meetings in a trio in which their 3 daughters Pal, Vina and Mavis would sing the melody together and then Pratt and Ruth would each take another part. By the time the girls were about 8, 11 and 13, they began taking the 3 parts as a "Miles Sisters' Trio". They sang in many local events and on a local radio station during the next 10 years. Early one Easter morning in a sunrise service, they sang "An Angel From on High", the same song their father first sang from an upper balcony in the St. George Temple. This was truly a thrill to them. They sang with an accompanist at times, but most often a cappella. They still sing when they get the opportunity.

Pal has played the piano and accompanied many soloists and musical groups throughout the years. She has taught piano lessons for much of the time since she was in high school in the early 1950s. She has composed several songs which have been performed locally including songs for "I Was Called to Dixie", written by Gloria Hurst Shakespeare. Pal has 3 "Simplified Favorites" music books published. Each of the 3 girls has musical children and grandchildren, who perform. Music has been truly a great part of their lives.

Opposite page: Orson Pratt and Ruth Miles

Above L to R: Pal, Vina and Mavis Miles

Essie A. Lempens

"The first thing I remember doing was playing the kazoo, triangle, and tambourine in the L.D.S. Primary Band in the little town of LaVerkin, Utah where I grew up. We started that when I was about 8 years old."

When she was 12, Mrs. Maud Judd formed a little harmonica band. There were perhaps 6 or 8 members. She taught us how to play "Old Black Joe", "My Bonnie Lies Over the Ocean", and "Comrades". She taught them to play by ear.

As soon as her older brothers started buying ukuleles, mandolins and guitars, she began to learn how to play them. "Just enough to chord the songs while my sisters sang with me."



*Lelwin Wilkinson,
Douglas Liston and
Essie Lempens perform
at the St. George Senior
Center.*

When she was 16, she went with a group from LaVerkin to Cedar City and sang over the KSUB radio when it first opened. "My brother, Golden Asay, who was 18, sang in a barbershop quartet and my 14-year-old sister, Gertrude Asay, and I sang in a double trio. Bill Sanders raised turkeys, which he advertised and sold on the radio."

In 1940, she met and married Charles Lempens in Santa Monica, California. In 1944 they moved back to LaVerkin. "Charles didn't

play but he helped me carry my instruments. He bought my first accordion for me in 1958. I loved it so much I practiced all the time.

By the next year I had asked Ardella Gubler Duncan to play drums and Eldon Russell from Rockville to play guitar and saxophone and we played for a lot of public affairs in the area including dances every

Saturday night at a little open-air dance hall by the church in Virgin. That was the first time we got paid."

In 1968 they moved to Molalla, Oregon. They bought a Western Auto Store where Essie demonstrated and sold new and used pianos and organs. She also sold TVs and furniture at the store. She played at two of the local clubs. She joined the Oregon Fiddlers group and played in Woodburn, Gresham, Salem, Eugene and McMinnville. The National Fiddler Champion, Joey McKenzie was with their group. He lived in McMinnville.

They moved to Utah in 1987 where she started playing with many groups at the St. George Senior Center. "One of the musician we played with was Douglas Liston, who plays a mean saxophone and guitar and sings. We had good times with him. We played with the Ralph and Viola Loper band at times. Then Al Parker, the maintenance man at the center, played banjo and guitar with Lelwin and me."

"Now I am back to playing the organ alone at the senior and care centers but I have joined a new fiddler's group from LaVerkin, Hurricane, Washington and St. George. We are having fun but haven't played together very long. I'm learning to play steel guitar and, yes, I still play everything by ear. I don't read notes!"

Howard H. Putnam

Howard was raised in a small rural community with meager opportunities for musical training available in the public school. He was fortunate to have a mother and father who loved music and encouraged music in their home. Being blessed with a natural talent and vocal ability, Howard participated in school and community programs and during his teen years was the only youth in his ward choir.

Howard's first encouragement to pursue music as a profession came while in the eastern states serving a mission for the Church of Jesus Christ of Latter Day Saints. He was selected as one of ten missionaries to form the "Utah Centennial Chorus" to publicize the 1847-1947 celebration of the pioneers entering the Salt Lake Valley. Upon return from his mission, Howard enrolled at BYU where he became a charter member of the BYU cappella choir, directed by Newell Weight. He had major roles in several operas and operettas including "Pagliacci", "LaBoheme", "Marriage of Figaro", the "Bartered Bride", "Rigoletto", "Carmen", "Down in the Valley" and "New Moon".

He returned to BYU for post-graduate work with an assistantship where he served as an assistant director with Crawford Gates and Newell B. Weight. He also sang with the popular BYU men's quartet, which was in great demand for entertainment throughout the area.

He came

with his family to southern Utah to fill a one-year vacancy at Dixie College.

The red sand found its way between his toes and St. George has become his home. For several years he took his Dixie college choirs on tours into Wyoming, Idaho, Washington, Oregon, California, Nevada and Arizona. He directed one of the choirs for the re-dedication of the St. George Temple and a Southern Utah Youth Choir for the final June Conference of the LDS Church in Salt Lake City.

Howard's work with the community choral groups spanned a period of some 25 years, with the annual presentation of Handel's "Messiah" being the musical event of each Christmas season.

Since retiring from Dixie College in 1986 he has served a mission for the LDS church to Nauvoo, Illinois 1993-94, a mission to the Family History Center 1994-96 and began serving in the St. George Temple with his wife, Mary Esther, in the year 2000.



Above:
Howard Putnam.

For several years he took his Dixie College choirs on tours into Wyoming, Idaho, Washington, Oregon, California, Nevada and Arizona.

Linda Karleen Coburn Erickson

Music is the universal language that speaks to everyone's heart and I acquired my love for music at a very early age. My mother was always singing while she cleaned or cooked or tended to her large family. (There were 16 children.) As we got older she would



answer our questions in the form of a song. For example, if we asked, "Where are you and Dad going tonight?" she would answer singing: "Ask me no questions and I'll tell you no lies." If we were getting ready for a date and asked how we looked, she would sing: "You must have been a beautiful baby, 'cause baby look at you now!"

I started piano lessons around age 8 and soon became a practicing musician. Mom had a unique way of keeping track of the number of times we played each song. She gave us a stack of little rubber curlers, around 6 or 8, and we would move a curler from the left side to the right side of the piano each time we played a song through. She would sing along as we practiced, and it wasn't too long before I crossed over the barrier from where practicing was a chore to where it became fun. As I grew older, I loved to practice. When I was in college

and high school, it wasn't unusual for me to sit at the piano playing for hours at a time. I learned that there is music to fit every mood. I determined that music can help change your mood and influence you for good or evil and I used it throughout my growing-up years to influence me for good.

Growing up in Hawaii gave me many wonderful musical opportunities. I bought a ukulele and learned to play it from various Hawaiian friends, a song at a time. I learned to play the guitar much the same way and I discovered the joy of hula from an incredible Hawaiian "tutu" (Grandma). I developed an interest in the clarinet and played in the band all through high school and college, giving many concerts and going on tours with the band.

Singing became a huge part of my life and I sang in a trio with two remarkable Samoan friends for eight years. We never had our parts written out. We would just pick our song, start singing and Arvay and Salu, my Samoan friends, would pick their part out of the air, making beautiful harmony. We sang for talent shows, fairs, dances, church meetings-everywhere and anywhere, and I loved it. I sang, danced and played with the BYU Hawaii traveling assembly and sang with the BYU Provo a capella singers and concert choir. My life was full thanks to music.

When our church needed an organist and no one knew how to play, it was assumed that because I could play the piano, I could play the organ. Any rightful organist can tell you this isn't exactly true. I muddled my way through several weeks of church and finally became fairly proficient as an organist. Years later, after I was married and had children and was living in Las Vegas, an excellent stake music director gave free lessons to all the ward organists and I learned to play the organ. That remarkable organist was none other than Phyllis Tonks who now accompanies the Heritage choir in St. George where we now live. What a small world!

I met my soul mate through music. We were both missionaries in Denmark and were asked to do a musical number for a zone conference. Since we both played the piano, we decided to render a piano duet, a lively number called "Canadian Caper". We felt dis-

tinct "vibes" as we sat next to each other on the piano bench and later when I was asked to sing for an area conference, I asked Elder Erickson if he would accompany me. Once again we felt a "trill" as we practiced together and when we were released from our missions six months later, we arranged to meet in Salt Lake before I headed home to Hawaii. Lynn and I were married a few months later and have been making music together ever since-for over 30 years.

The children came along about every two years until we had a total of five, three sons and two daughters: Lyf, Leilani, Rinar, Nordel and Aislinn. Music became a part of their lives as I took the challenge of teaching each of them piano lessons, starting each one around the age of 7. I taught piano to my own children along with 25 other students. Although some say it's an impossible task, the children all play the piano now as well as sing, dance and play saxophone and harmonica. Two of our sons have recorded CD's; Rinar, singing with a group from Salt Lake called "Table For Seven" (seven part harmony), and Lyf, playing and singing some of his stunning compositions. Lyf has written over 26 songs, words and music, and they are outstanding.

We began presenting musical family tabernacle programs in 1979 and presented a program every year for over ten years. As we watch the videotapes that we took, it is interesting to see how the children have grown up and see the different combinations of talent we had over the years. We always included a piano duet by Lynn and I since that was what got us together and started this whole thing. We always did a medley of songs that I arranged. For example, we did rain songs one year. ("Singing in the Rain", "Rainy Days and Mondays", "Stormy Weather", "Laughter in the Rain") Another year we did songs about the moon. ("Blue Moon", "Moon Over Miami", "Moonlight and Roses", "That Old Devil Moon") We had several instrumental numbers including flute solos and sax solos depending on the ages of the children and who was on a mission. We always included a couple of family numbers and we were able to have four-part harmony as we sang those. We also liked to include a number that expressed our thankfulness to God for our talents, for music and for life. It was a wonderful time of togetherness for our family and brought a special closeness into our lives.

We still perform when we can find the time to get together, but the children each have their own families now and their own lives. The magical tradition of music is being passed down to another generation making life beautiful.

After all these years, Linda still, has her fingers in many musical undertakings. She had the delight of playing with the orchestra for the musical "Fiddler On The Roof" at Tuacahn and other musicals in that exquisite setting. She says she feels blessed by being a part of the St. George Musical Theater, participating in their plays. She enjoys composing and arranging songs and has done arrangements of holiday songs, songs for church meetings, patriotic songs, choirs and talent shows. Her family is still singing together whenever they get the chance.



The Erickson Family, Dec. 1990.

(Back L to R) Nordel, Rinar, Lynn, Lyf

(Front L to R) Aislinn, leilani, Linda.

Color Country Chorus

St. George, Utah 1985-2001

In 1938 two men from Tulsa, Oklahoma (Owen C. Cash and Rupert Hall) created a new singing organization whose initials were designed to outdo the acronyms for President F. D. Roosevelt's 1930s federal projects, The WPA and CCC. The SPEBSQSA far surpassed F.D.R.'s! These initials stand for the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.



"Part of our mission is to help preserve and encourage the vocal art form called barbershop harmony, to help inform the public about this uniquely American art form and to keep people singing, for singing in harmony is a joyful activity."

Dr. Val Hicks, President,
Color Country Chorus, 2001

By the end of the 1940s this society had almost 25,000 male members and about 500 affiliated clubs or chapters, each of which had quartets and a chorus. It had become an international singing organization with regional and national competitions. By the 1970s the SPEBSQSA sponsored music workshops, quartet coaching seminars and hundreds of annual concerts, shows and competitions for both quartets and choruses.

In 1985 twenty-two men in the St. George, Utah area received their charter from the parent organization to found the Color Country Chorus, a male, a cappella four-part harmony chorus. The charter members as of January 17, 1985 were Dave Brown (founder and first chorus director), Howard Carter, Marian Constable, Joe Despain, Max Gardner, Alma Holt, R. Horlacher, Maurice Hunt, Ray Hunt, Fred LeMay, LeRoi Merrill, Leland Perry, Rulon Petty, Joel Putman, John Scott, Wilson Seeley, Orval Smith, Burton Stanley, Mical Terry, Merrill Terry, Wilden Tweedie and Steve Wilcox.

The Color Country Chorus became affiliated with the Rocky Mountain District (one of the 16 regional districts) of the 34,000-member organization. They soon began preparing annual concerts and they started attending contests in other areas such as Colorado, Idaho, northern Utah and New Mexico. For 18 years this chorus has presented annual shows with such musical themes as Heritage of Harmony, Grandpa's Attic, Salute to Disney's Favorite Songs, Radio, (Remember Radio?) and the latest one in

2001, Our Hit Parade. At these shows local quartets and guest high school groups are featured along with "imported" internationally ranked world-class quartets. The chorus is always a favorite part of the show.

The Color Country Chorus maintains a busy schedule of performances year round. They often sing at church services with hymns such as "How Great Thou Art", "As I Have Loved You" and "I Need Thee Every Hour". They sing at the St. George Tabernacle as part of the December Senior Games. One of their most enjoyable activities is delivering Singing Valentines in and around the St. George area.

To make our choral repertoire pleasing and more complete, each year they try to have songs in these general areas: patriotic, religious, novelty, old popular standards, traditional harmony favorites, Broadway/Hollywood songs, songs which feature one or several of our outstanding soloists, songs and song arrangements which can be sung under the contest rules of the SPEBSQSA which are: a tenor part above the melody, a lot of dominant 7th chords (Mm7ths), no solos, a cappella only and music which provides opportunities for barbershop devices such as "swipes", "tags", and traditional stylistic harmonies.

During the past 18 years they have had quartets form within the chorus. Probably the most enduring and best was the Sunland Vocal Band, which was organized for 14 years. Most of the time the quartet personnel consisted of Lynn Sedgley (tenor), Mical Terry (lead), Joel Putnam (baritone) and John Scott (bass). In the early years of the group they had Dave Brown singing tenor and for a short time, Ray Hunt. The Sunland Vocal Band was special guest quartet on various shows in Colorado, Idaho and Nevada. Three times they almost won the Rocky Mountain District Quartet Championship, coming in a breathtaking second place all three times.

Three of their quartets have won the Novice Championship: Vermillion Voice (Ether Barlow, Nephi Draper, Guy Draper and Preston Barlow), Phunetics (Alex Chamberlain, Nic Chamberlain, Cecil Sullivan and Leland Watson) and Tropical Blend. One of their quartets, the Generation Saps, became the Rocky Mountain "Senior" champs. The ages of the four men have to add up to at least 240. A current quartet is Majestix who maintain an active performance schedule, which includes 2 recent performances at the St. George Tabernacle and a "show of their own" at the Roland Lee Theatre in downtown St. George.

Their mission is to help preserve and encourage the vocal art form called barbershop harmony, to provide musical service with their chorus and quartets to clubs, lodges, churches, conventions and such, to help inform the public about this uniquely American art form, to assist schools (especially young men) and other community groups in their goals to keep people singing, for singing in harmony is a joyful activity.

History of Kanab Musicians from 1869

(Story source from Kortney Stirland who used Excerpt taken from "History of Kanab County")

Music in Kanab has played an important part in the lives of the people as it has always done. From the beginning, the settlers were interested in the fine arts including music. These pioneers were known as a singing people. They were always encouraging singing and instrumental music wherever there are instruments available. When the first settlers came to Kanab there were no organs, so for instrumental music they depended on the violin. Lyan Hamblin was the first violinist in Kanab. He began playing in 1869 at gatherings in the old Fort.

There were many "firsts" in those early days. The first musical organization was a Glee Club. On December 24, 1873, a concert was given in the rock schoolhouse at the fort in Kanab, where early vocalists directed by Edwin Ford, the choir leader, took part. This entertainment was the first "grand concert" ever given here and was greatly appreciated by the early settlers of the community. James L. Bunting was the first choir leader until Edwin Ford came in the

spring of 1873. Edwin was a social leader. He played the violin and had charge of the choir for a number of years. In the winter of 1873-4, he organized what was called a singing school. They met once a week at Harriet Young Brown's for an evening of songs. Allen Frost notes in his diary that during 1878, as well as teaching singing in Kanab, he made weekly trips to Johnson, Paria and to Long Valley to organize choirs and teach singing school. He took whatever the people had to spare for pay and sometimes, he



Early band of Pioneer Days

says they didn't have anything to spare.

Lizzie T. Little was considered to be one of the best musicians in the community, especially in the technique of music. She gave lessons, both vocal and instrumental, and taught a class of boys and girls to read music and to sing.

Sabina Oliphant had a beautiful alto voice and was always in demand. She also gave music lessons and taught a singing class for girls where they learned to read notes. Harriet Bunting and Emily Ford sang leads in the choir. James L. Bunting had charge of the singing in the Sunday-school and taught many children to sing.

Among the pioneer organists were Ella Stewart, Lawrence Mariger, and later Leah F. Findlay and Bertha Halliday Cram.

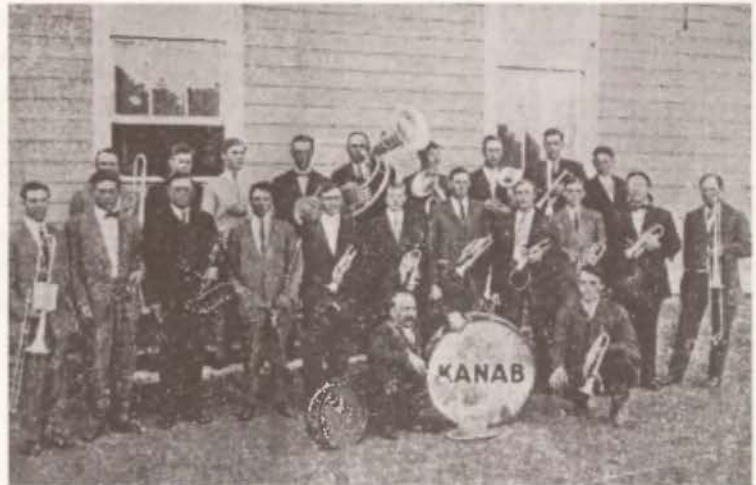
Bertha was the first resident of Kanab to own a piano. She was a splendid pianist and a beautiful singer. The night her piano arrived the young people of the town gathered at her home and listened to her play and sing until early morning..

Among those who owned instruments at an early date were Elizabeth T. Little, mentioned earlier, who had a melodeon, and Lawrence C. Mariger, Edward Ford, Z. K. Judd, Levi Stewart and W. D. Johnson who had organs. At the homes of these people the young folks gathered and spent pleasant evenings.

In June 1878 during conference held in Kanab, Lawrence Mariger, George Mace and Lyan Hamblin were appointed to organize a martial band. They went to work at once and soon had the necessary instruments. Brigham Riggs played the first kettle-drum. To pay for his drum he and John Brown hauled rocks to build the foundation of Reuben Broadbent's home. Part of this rock was taken from the schoolhouse of the old fort. Rachel Ford Riggs said that the drum made by the band members was from the hide of a yearling calf, stretched over barrel staves, and that it was the nicest toned drum she ever heard.

On holidays the band rode in a specially equipped wagon which was decorated with flags and bunting and drawn by horses with braided manes and tails tied with bright streamers and bows. They stopped at the front of each home and played several spirited numbers after which they would be treated to lemonade and molasses cookies, root beer or some other refreshment and then would drive on to the next home. The serenading would continue until time for the band to make its way to take part in the parade, which was usually a part of the celebration. The practice of serenading was not alone for summer celebrations, but for Christmastime as well.

In 1912, George M. Shields organized a silver band. It functioned regularly until the high school was established and a musical group organized under class instruction with Mr. Shields, the teacher. He was a splendid leader and had in this first school band the following members: Leo McAllister, Quincy Adams, Leo and Justin Chamberlain, Clair, Jay, Ed and Willard Ford, David L. Pugh, Milo, Ray B and Douglas Young, Nathan and Delbert Riggs, Bert Lewis, Alfred Nichols, Thomas Clithroe, Thomas Haycock, Fred Major and others.



In 1912, George M. Shields organized a silver band.

Lyman Hamblin first played his violin for dances in the old fort in 1870. During pioneer days and for a long time, there was no suitable public dance hall and people danced in the homes. What scant furniture the homes had was moved out of the way and the people enjoyed themselves, dancing the waltz, the polka, the schottische, and square dances, particularly the quadrille. Edwin Ford, who after 1873 played his violin for all the dances, also called for the cotillions. He expected the dancers to execute the figures correctly, and it is said that if anyone made a mistake, he would stop the music, give instructions, and then start the music again. He enjoyed playing and calling as much as the others enjoyed dancing. Some people claimed that he slept part of the time during dances, but this did not interfere with the music.

When Kanab had a high school, dramatics were a part of the school's extra-curricular activities. Concerts and even operas were added to the cultural part of community life. Some of the popular entertainers wrote and directed pageants, gave comic and dramatic readings, sang solos and gave group musical numbers on various occasions.

W. J. F. McAllister led the choir for forty years. When he quit he was training

the grandsons and granddaughters of the men and women with whom he started. Then his son-in-law, George M. Shields, took the baton and led the choir as his father-in-law had done. He also became a leader in the community in many other ways. Marie MacDonald, who followed Mr. Shields as head of the music department in the high school, also contributed much to the cultural life of the entire community. She taught piano to many individuals and inspired them to achieve in that art. She directed the ward choir, the orchestra, trained choruses and put on several operas in both the senior and junior high schools. Two of the most popular operas were "Cherry Blossom Time" and "Egyptian Princess". Some of the young singers who had leads in these productions were Madeline McAllister, Matey Tietjen, Isabelle Rust, Mary Frost, Maud Heaton, Arvilla Ford and Reed and Donald Cram. Sytha Johnson trained the dancers in these operas.

There were also some violin artists. Ray Young studied music in Provo and was the most proficient violinist in the community from 1912 until he moved away in 1930. Willard Ford and George Shields also played the violin, as did Julia Young and Alga Brown who frequently played duets. Mr. Shields played the trumpet as well as the violin.

Before moving pictures (movies) were a part of entertainment in Kanab, dramas were very popular. A dramatic club of the later years produced many plays. A paper on this subject states: "A Christmas holiday was never complete without at least two plays. The towns of the county would exchange productions. Orderville once presented "Ten Nights in a Bar Room" in Kanab; Bergetta A. Covington played the leading role very effectively...One night when Kanab was giving a return performance in Orderville the old coal oil lamps smoked so badly that the actors had to remove their makeup between acts and put it on fresh again.

The Tuacahn Power Band

The Tuacahn Power Band is an all-adult eleven piece jazz ensemble from the Tuacahn Center for the Arts. All members have professional experience; several with name bands and orchestras.

Musically the Power Band specializes in music from the Swing and Jazz era of Count Basie and Duke Ellington. They also perform their own music along with music from such groups as the Beatles, Chuck Mangione, George Benson, Gus Nuz Bluz Band and Tower of Power. They were organized in October, 1996, under Lyle Lapray, Director of the Tuacahn Center for the Arts.

Members include: Rhonda Rhodes, alto and baritone sax; Ralph Beyer, tenor and alto sax; D. J. Barraclough, lead trumpet; Dick Ballou, trumpet; Bob Dotson, trombone; Michael Mast, bass trombone and arranger; Stan Seale, keyboards and arranger; Lisle Crowley, guitar; Chris Blakely, bass guitar; Steve Adams, drums; Robin Keith, vocals and cello.

"The Tuacahn Power Band Theme" is from the legendary Tower of Power Band and was arranged by former member Michael Mast. Michael is now bass trombonist with the Tuacahn Power Band. This arrangement features the high note trumpet work of D. J. Barraclough and Dick Ballou.

"Mr. C. P. Blues" was taken from the Gus Nuz Bluz Band and loaned to Tuacahn Power Band by composer, leader and arrangers Jeannie and Jimmy Cheathan. It features the piano work of Stan Seale; guitarist, Lisle Crowley and Bob Dotson on trombone and Ralph Beyer on tenor sax.

"Shiny Stockings" was originally from the great Count Basie Band, and is now a standard for virtually every big band jazz organization. It was arranged by and features pianist Stan Seale, D. J. Barraclough on trumpet, Ralph Beyer on tenor sax and on trombone, Bob Dotson.

The Tuacahn Brass was organized on April 1995 and made its first appearance in May

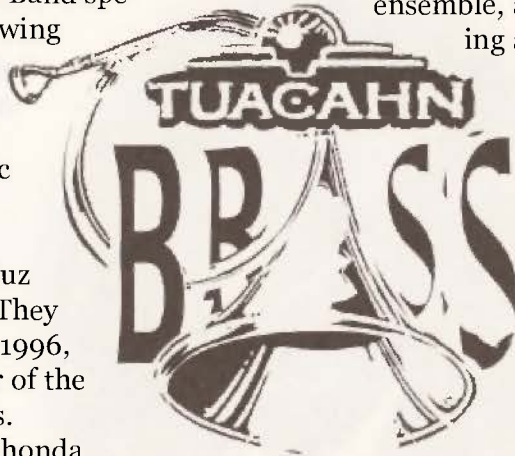
for the dedication of the Tuacahn Amphitheatre and Center for the Arts located at the entrance of a beautiful Snow Canyon in Ivins, Utah. The "Brass" is the brain child of Rick and Peg Young, who had long envisioned such a performing ensemble, appearing in major parades, riding atop one of their magnificent carriages drawn by jet black Friesian horses from their Morningside Morgan Ranch in Washington, Utah. The idea was accepted by the Tuacahn organization's Dick Ballou, former director of bands at Brigham Young University in Provo, Utah and Hawaii. Since Dick was invited to serve as music director the "Brass" has won eleven sweepstakes and first place awards in Utah, Washington, Arizona and Nevada.

Members appearing on the album include D. J. Barraclough, solo trumpet; with Eddie Candland, Shawn Bennion, Brad Pitcher, Nathan LeBaron on trumpets; Dick Ballou and Tyler Kidd, alto and French horns; Bryan Chamberlain, Lance Jensen, Kirk Jones on trombone; Skyler Jewell on tuba; Kristen Grimshaw, and Karl Erik Bennion on percussion.

The music, "Napoli" is arranged by Dick Ballou as adapted from the Herman Bellstead composition of this favorite Neapolitan tune. Featured soloist is the virtuoso trumpet playing of D. J. Barraclough.

"Fanfare" and "Theme from Bonanza" are adapted from the famous TV series and arranged by Ralph Laycock. These exciting and energetic tunes are the signature pieces for virtually every Tuacahn Brass performance.

"That's a Plenty" and "When the Saints Come Marching In" are medleys of traditional Dixieland tunes that lend themselves most effectively to the repertoire of the Tuacahn Brass. The arrangement is from the Gazebo Brass Quintet series of Musicians Publications.



Richard E. (Dick) Ballou

Dick Ballou, while not a native of Southern Utah, or even Utah, was nevertheless active instrumentally in many musical activities throughout Utah, including St. George. Born in 1924 in Santa Ana, California and raised in nearby Riverside, Dick began studying the trumpet as a sophomore while attending the Riverside Polytechnic High School. Playing in and taking lessons from the legendary band director, Lester Oaks, Dick developed rapidly as a trumpet player till he became the high school band's solo cornetist during his senior year. Dick became active in playing in a local dance band led by fellow trumpet player, Charley Nash. Here he learned to read and perform much of the great music of the swing era.

In 1942, following his graduation from Riverside Poly High School, Dick enrolled as a music major at Brigham Young University and in his freshman year became principle trumpet player in the University Symphony Orchestra under Dr. Leroy Robertson. It was during this time that he met his life-time friend, colleague and mentor, Dr. John R. Halliday. It wasn't long till Dick, as a member of the Enlisted Reserve Corp was called into active duty where he became a member of the Kearns Air Corp Band in Salt Lake City, later transferring to the 706 Air Corp Band at Laughlin Field in Del Rio, Texas. It was during the war years that the bands of the Army Air Corps and later the Air Force, became noted for their performing excellence. Dick often went on to say that his experience in these Air Corp Bands during the war were perhaps the finest musical training he ever received.

Following the end of World War II, Dick returned within weeks to Brigham Young University where he immediately formed his own dance band. During those student years

Dick had a fine dance band that played for student body as well as social unit dances and even fulfilled playing engagements at the then famous Coconut Ballroom in Salt Lake City, the White City Ballroom in Ogden, the University of Utah, Utah State University, Idaho State University and Mesa College in Colorado.

In 1948 he enrolled at the University of Southern California where he studied with Hy Lammers, the noted trumpet teacher who had marvelous connections with the Hollywood recording industry for movie studios. Dick had fallen in love with Jane Tyler, a BYU student so he returned to Provo to further his graduate studies and to marry Jane.

Graduating with a master's degree in 1953, Dick became an instructor of music at BYU. He went on to become director of the Varsity Band, and later the Air Force ROTC Band that for the duration of the Korean conflict became the official marching band for the University. The band, along with the famous University of Utah band performed on Thanksgiving Day 1954 for the memorable nationally televised game.

While directing at BYU, Dick also played French horn under Utah Symphony director Maurice Abravanel for one year. After that he maintained a close relationship with the Utah Symphony that saw him playing many concerts, going on tours and being involved in recording sessions for the next twenty years. During this same time he was asked by BYU Program to reorganize his dance band to not only play for student body dances but to perform as a show band for the Program Bureau. This led to two best selling recordings with Century Records in Hollywood as well as many tours with the Program Bureau under the legendary direction of Janie Thompson and Cleon Skousen.

In 1955 the administration at BYU invited



Dick to organize and develop a new University Marching Band that would enable students from throughout the University to participate. This band became the "Incomparable Cougar Marching Band". Dick was invited by Dr. Harold Hansen, chairman of the BYU Drama Department to organize and conduct orchestras for their Broadway musical productions. After eighteen years on the main campus in Provo, Dick received an invitation to transfer to the Church College of Hawaii in Laie on the island of Oahu and develop for the college, an overall instrumental music program. Within a year after arriving in Hawaii, he founded and organized a community symphony titled the Windward Symphony.

In 1976 while touring the United States Dick and his wife purchased a one-acre lot on Discovery Bay near Port Townsend, Washington and within two years were in the process of building and moving into their new home. It was during their tenure in Port Townsend that Dick played principle French horn in the ASCAP award winning Port Angeles Symphony. He also played trumpet for the Port Angeles Light Opera Association. Within a few years he was invited to become music director/conductor of the Port Townsend Orchestra, a position he held for five years prior to moving to St. George in 1994.

Within weeks after moving to St. George, Dick was introduced to Doug and Mary Stewart who were in the process of building and developing the magnificent new twenty-two million dollar structure for their Tuacahn Amphitheater and Center for the Arts. Doug told Dick of a plan to develop a brass band that would appear in parades throughout the west and asked Dick to serve as music director. Dick named the band "Tuacahn Brass" and suggested that it be patterned loosely on the world renowned Canadian Brass. When the new "Brass" appeared in the Freedom Festival Parade in Provo, Utah, it won a first place trophy. The "Brass" continued winning awards and twice won first place at the Sea Fair Parade in Seattle, Washington and two Sweepstake awards at the Grand Balloon Parade in Bellevue, Washington. The Las Vegas Hellsdorado Parade awarded them yet another first place award.

Not only did the Tuacahn Brass succeed in parades but became a concert performing organization as well, receiving an Outstanding Service Award during the July 24, 1997 Pioneer Sesquicentennial program at Brigham Young University. Then on December 15, 1998, along with the Southern Utah Heritage Choir, appeared in a special Christmas concert in New York City at Carnegie Hall.

During the summer of 1999 the Tuacahn management decided to do Andrew Lloyd Weber's "Joseph and the Amazing Technicolor Dreamcoat". Dick was invited to contract and conduct the orchestra for the summer-long engagement. The run of "Joseph" broke all attendance records. On March 10, 2000, Dick was awarded the Alumni Special Recognition Award from his alma mater, Brigham Young University.



Above: Dick (2nd from L) became active in playing in a local dance band led by fellow trumpet player, Charley Nash.

Below: While in St. George, Dick served as music director of the "Tuacahn Brass" which won numerous awards though the country.

Steve Shirts

Steve's first experience associated with organized music was piano lessons from Nida Childs when he was about eight years old. He remembers hating every bit of it. He says, "I was too interested in sports and playing with my friends to want to practice." His mother relented and let him quit after two years. The two years of piano were not a wasted effort, however.

Larry Wright came to Cedar City when he was in the fifth grade at Cedar South Elementary. He was the new band director at Cedar High School and set up band programs at the three local elementary schools. Steve wanted to play trombone, but his family had an old Martin Indianola alto saxophone so he was stuck with sax.

James Dunaway was the band director at Cedar Junior High School and Steve was in the Honor Band in eighth and ninth grades. At the beginning of his ninth grade year he wanted to learn the bass guitar. "My friend had an electric guitar and we had ambitions of being rock stars. For Christmas that year Santa Claus left me a bass guitar under the tree. I learned to play by ear having forgotten the notes of the bass clef. Soon after the holidays that year, we approached Mr. Dunaway about forming a jazz band because the high school had a great jazz band. After they performed at our school we wanted one too. Even though I was the best sax player in the school, I played bass in our jazz band."

Steve received a letter from Mr. Larry Wright asking him to be in the Cedar High "Redmen Jazz Ensemble". At about the same time he received a letter from Mrs. Shirley Roper asking him to play bass guitar in the "Crimson Soul", Cedar High School's show choir. During his junior year he performed in several outstanding ensembles at Cedar High. Their saxophone quartet received superior ratings on the state level all three years. During his sophomore year their saxophone section received the award for Outstanding Saxophone Section at the State Jazz Festival which included all school classifications.

After high school he received a music scholarship to attend SUSC (now SUU) and play in the band. He continued saxophone lessons with Dr. Virginia Stitt and started bass guitar lessons from Jack Allen. After his freshman



Steve Shirts, at age four, 1967

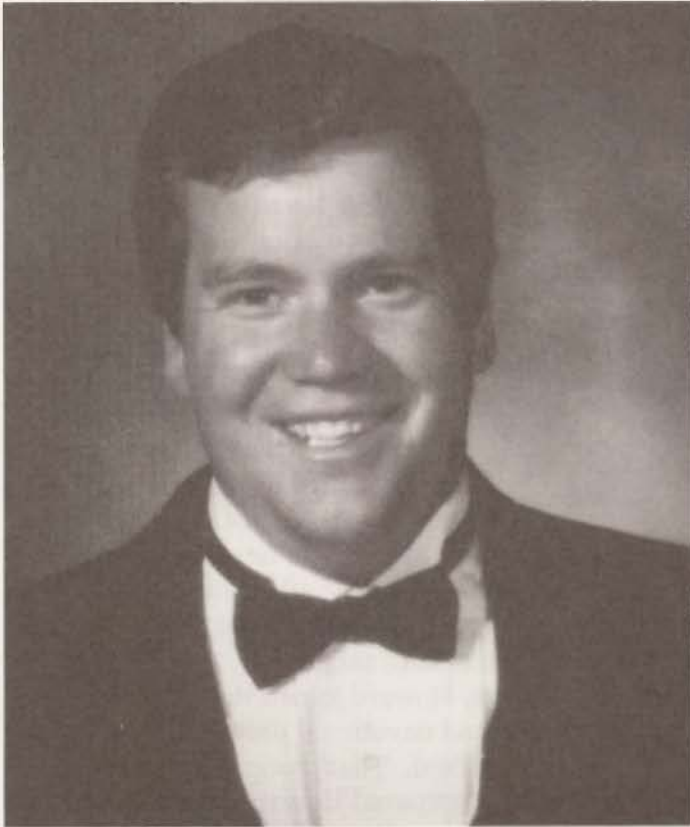
year he served an LDS mission to Seattle, and returned to find a new band director, Mr. Dennis Bacon. "Although I was only able to work under Mr. Bacon for two years, I learned more in those two years than I learned in all my studies before."

He was asked by Mr. Win Seegmiller to play sax in his big band. He played in his band for 16 years. "I played alto sax in several ensembles while attending SUSC, and except for one quarter, I was always the lead. I also played bass guitar for two vocal jazz groups, "Opus" and "Primo" who were under the direction of Mr. Ron Aden."

During his college years he also studied saxophone and clarinet under Dr. David Feller. One of his most memorable experiences in college happened during his sophomore year. BYU's top jazz ensemble, "Synthesis" performed a concert in Cedar City and the director, Ray Smith, did a clinic with our band. "I arranged to have a lesson with Dr. Smith and that changed my life when it comes to jazz. That two-hour lesson not only got my jazz career boosted, but started a friendship that has been priceless for my career."

In spring of 1987 he graduated from SUSC and was hired by the Iron County School District to teach band and choir at Parowan High School. When the Cedar High job became available in June of the same year, he asked to be transferred to his old alma mater. He had 43 students enrolled in band, but only three seniors. Even though numbers were small the band worked hard and qualified for state band for the first time in the history of the school and he received the "Rookie of the Year Award" from the Utah Music Educators Association.

He has taught at Cedar High for the past 14 years. In that time the bands have received numerous honors and awards. In 2001, the same group was invited to perform for the Utah School Board Association. Steve says, "All this would not have been possible without the support of my family. Jill, my wife for over 16 years, my four children: Aubrey, Mavane, Bradley and Stephanie and my parents, Morris and Maxine have been a huge support."



Steve Shirts, 1986

Other Information:

Director of Bands – Cedar High School
1987 to present.

Courses taught: (* currently teaching)

Symphonic Band*

Concert Band*

Percussion Ensemble*

Jazz Ensemble*

JV Jazz Ensemble*

Beginning Guitar*

MIDI/Computer Music

Music Appreciation

Ninth Grade Band

CHS Fine Arts Department Chair 1991-Present

Member of the Cedar City Arts Council
1989-1992

Directed Cedar City Community Band in 1989

Member of the Utah Ambassadors of Music Staff
1996-present

Cedar High Golf Coach 1996-present

Region Nine Music Chair 1999-present

Masters Degree in Secondary Education 1999
from SUU

Senator Howard W. Cannon

Howard W. Cannon was born in St. George, Utah, on January 26, 1912, a member of the fourth generation of the Cannon family in America. His ancestors had left Liverpool, England in 1842 to follow Joseph Smith. In 1861 Brigham Young sent Howard's grandfather, David H. Cannon, and other members of the Cannon family south from Salt Lake City on a harrowing journey to establish the city of St. George. Howard's father, Walter Cannon, married Leah Sullivan and worked as a teacher, postmaster, bank director and rancher in St. George.



Howard played the saxophone, clarinet and drums.

Musical ability, evident in the stories of Cannon ancestors, revealed itself early on in Howard's development. He learned to play the clarinet and the saxophone in grade school. "I was a good musician," Howard said. "I had a lot of music in my family background. Music is very strong in the Mormon religion. My mother sang, and my father did also. I didn't sing as well, though."

Before long he was marching with the school band in festivities like the May Day parade and the D Day parade honoring Dixie College. During his years at Dixie High School Howard was on the debate team and the baseball team and played the saxophone in the school band. One summer while working at Grand Canyon's

North Rim Lodge with friends, Vella Ruth Morris and her brother Eugene, the three youngsters entertained guests with music after working at their regular jobs all day. Leading his first band, Howard played the saxophone while Eugene played the banjo and Vella Ruth sang.

While a student at Dixie College, Howard joined the advanced band and played at home basketball games and devotional programs, but the advanced orchestra was what he really liked. That group, together with Earl J. Bleak's dance orchestra, further prepared Howard to later form his own very successful dance band.

At Arizona State Teachers' College in Flagstaff, now Northern Arizona State, Howard paid his bills by playing with his band during the school year then continuing the music at Mormon Lake east of Sedona during the summer. While in law school at the University of Arizona he managed the school's concert band while directing his own group, Howard Cannon and his Orchestra; a group composed of at least five members. His orchestra would occasionally swell to a 15-piece ensemble complete with singers. They were first booked at resorts in the southwest and at college functions, then spent most of one summer playing in a Seattle hotel

ballroom. "We probably each earned \$30 or \$40 a week", Howard recalled.

Their weekly 15-minute radio program broadcast from Tucson reached the large curved radio on the Cannon's dining room table back in St. George, where his parents and younger sisters, Evelyn and Ramona, listened every Monday night.

During summer breaks, Howard went home to St. George and resurrected his dance band there. On one of those nights, in the summer of 1936, he met his future wife, Dorothy Pace, new in town from Alamo, Nevada. Their romance was cut short later that summer when his band was hired to cruise between Seattle and Yokohama, Japan, serenading tourists aboard the S. S. President Jefferson. Howard played the saxophone, clarinet and drums.

The young men all obviously enjoyed their work. They enjoyed playing so much that they played above and beyond the call of duty. One Sunday morning Howard added this interesting note to his diary of the trip:

"Well, I conducted church services as usual this a.m. Did our usual playing, and went down on C deck and played for the sailors for a half hour...The band is clicking nicely now... played below decks just for fun."

Howard loved making music enough to become a good musician. The money he earned with his orchestra enabled him to study law while also going after his old dream of



While in law school at the University of Arizona he managed the school's concert band while directing his own group, Howard Cannon and his Orchestra; a group composed of at least five members. His orchestra would occasionally swell to a 15-piece ensemble complete with singers.

learning to fly. Both disciplines shaped the rest of his illustrious life.

During World War II he flew with the 440th troop Carrier Command as co-pilot of a C-47 cargo transport plane. They flew carrying paratroopers in the Normandy Invasion in June, 1944, and later that summer in the allied invasion of southern France. During Operation Market Garden that autumn, as English and American planes and gliders pushed north into Holland, his plane was shot down. Howard and several crewmembers avoided German capture for 42 days until rejoining American ground troops in Belgium. For his heroism he was awarded numerous decorations including the Distinguished Flying Cross, the French Croix de Guerre, the Purple Heart and the Air Medal with two Oak Leaf Clusters.

In 1958 Nevadans elected Howard to the United States Senate for the first of four consecutive terms. Key assignments were the Senate Commerce, Science and Transportation Committee and its Aviation sub-committee, the Armed Services Committee, and the Rules and Administration Committee. Among his most memorable work was his sponsorship of the 1976 legislation leading to airline deregulation.

The Smith 4

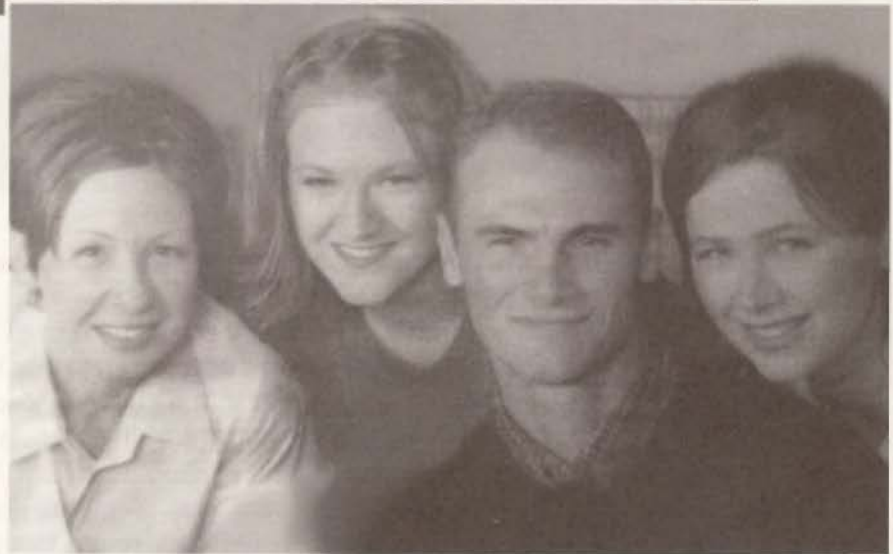
Glenna, Stacie, Sharwan and Rebecca are what began as the group called the "Smith 4". They are sisters who sing with a contemporary folk sound.

The three oldest, Glenna, Stacie and Sharwan, began singing when they were little at school and church functions. When she was old enough, younger sister, Becca, joined the group. In junior high and high school they all sang in choir groups and as individuals.

In 1993 they were blessed with an opportunity to make a CD and work with composing artists Kurt Bestor and Sam Cardon. They also dabbled in the lyrics, writing a few of the songs. Three years later in March of 1995, "Common Ground" was released as their first CD.

In May of 1995, Sharwan and Stacie's daughter, Shilo Sharwan, were killed in a car accident. It left a hole in their hearts and their music. Months later in Sharwan and Shilo's memory, they decided to continue on. They left their name, Smith 4, in honor of Sharwan and the fact that she will always be with them and a part of their group. In November of 2001, Smith 4 released their first Christmas CD. It is called "Our Gifts to Bring". They included their brother Joseph Smith on this project. It is a wonderful compilation of Christmas classics sung in their style of soothing harmonies. They worked with their brother-in-law, Steve Lemmon of "Spiral Studios" in St. George, Utah.

All of the members of this group have college degrees from colleges and universities in Utah; BYU, SUU and Dixie State. They are all married and have families of their own. Their parents are Hyrum and Gail Smith who reside in Gunlock, Utah, near St. George. They are wonderful and do much for their family and community. They love the people of southern Utah and the State of Utah.



Top: The Smith Sisters (L to R) Rebecca Smith Lemmon, Glenna Smith Burdick and Stacie Smith Shurtliff,

Bottom: Stacie Shurtliff, Rebecca Lemmon, Joseph Smith, and Glenna Burdick.

Lisle Crowley

After years of study in classical, jazz and composition and even more years in rock and country bands, Lisle embarked on a solo career. With soaring melodies, complex harmonies and a little rock-n-roll attitude, his original music draws on his past studies plus Celtic and bluegrass influences (and a sense of humor) to create a style that has thrilled audiences from around the nation.

A critic wrote: "Crowley has combined exceptional classical technique with a fresh compositional style that is a pleasure to hear. His playing is reminiscent of the styles of Leo Kottke or Michael Hedges."

As well as being a performer, Lisle is also a very successful guitar instructor. He is head of the guitar department at Dixie College where he has been teaching since 1987. He was also Director of Guitar Studies at Tuacahn Center for the Arts from 1995 through 1998. He founded and organized the annual Tuacahn Guitar Camp where he is also a featured instructor. Lisle graduated from Utah State University with a B. M. in guitar performance with a strong emphasis on pedagogy. While there he studied under Mike Christiansen, and learned to love the art of teaching. Lisle says, "As much as I love performing the most rewarding thing I do is to teach guitar. When a student thanks you and tells you that you have changed his life you feel like you actually made a difference. Isn't that what life is really about?"

"USU was a changing point in my life. I met Mike Christiansen, a guitar player who was actually making a living playing guitar. I didn't get through my first quarter there before I realized that Music Therapy was not for me and changed my major to Guitar Performance. Mike was the best teacher I ever had and became my mentor. I finally felt like I was home."

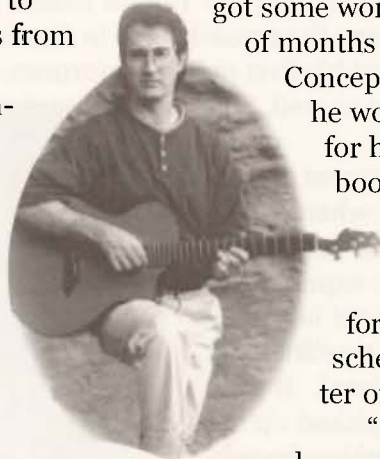
"In 1994 I used a computer and a music writing program and started to put together some of my arrangements for fingerstyle guitar in camera-ready form for printing. Then in January, 1996, I put together a presentation for some of my work and a cover letter and took these packages to a NAMM show. (a conven-

tion for music merchants). I knew all the sheet music publishers would be there so I dropped off a package with each publisher. I thought this would be the beginning of a long process. I was planning on following up with each of the publishers and sending more music until I finally got some work but to my surprise a couple of months later John Haag with Creative Concept Publishing called me and said he would like me to do some work for his company. I have done 11 books for Creative Concepts before Hal Leonard Publications purchased them. I have also written a book of Irish music for Mel Bay Publications, which is scheduled for printing the first quarter of 2001."

"1995 and 1996 was a time for change in my life. I had my first book published and started working on more books. I also released my first CD, Lisle Crowley 'On a Clear Day' in 1996. I closed my retail business after an invitation to teach guitar at Tuacahn Center for the Arts. A song from my CD was chosen for a sampler CD for Fingerstyle Guitar Magazine and I started writing articles for that magazine."

"I met Lyle Lapray at Tuacahn Center for the Arts. Lyle turned out to be unfailing in his support for me. Through Lyle I did some work for QVC TV network and he introduced me to Robin Keith. Robin plays cello and we formed the High Desert Duo. In 1999 we released our self-titled CD. We have performed throughout Utah and Arizona and were invited to the Utah Performing Arts Festival."

"If I have learned one thing from being in the music business it's that it is a business. What that means to me is that it is possible to make a living as a musician if the artist is willing to treat it as a business. Thinking I needed something to fall back on was a mistake for me. But when I committed myself to making a living as a musician I enjoyed more success than at any other time in my life and I love what I am doing."



Phil Theobald *(The Younger Brothers)*

Phil Barney Theobald was born to Beulah (Barney) and Merlin Theobald July 31, 1962, in Delta, Utah. At five weeks of age, the family moved to southern California. His parents soon realized that music was to be a major part of Phil's life. Phil recalls sitting on the piano bench next to his mom. He sang along while she played the piano and sang page after page of songs from a children's songbook. It only stopped when another family member needed attention or meals needed preparing. Phil says he learned to love music at his mother's side!

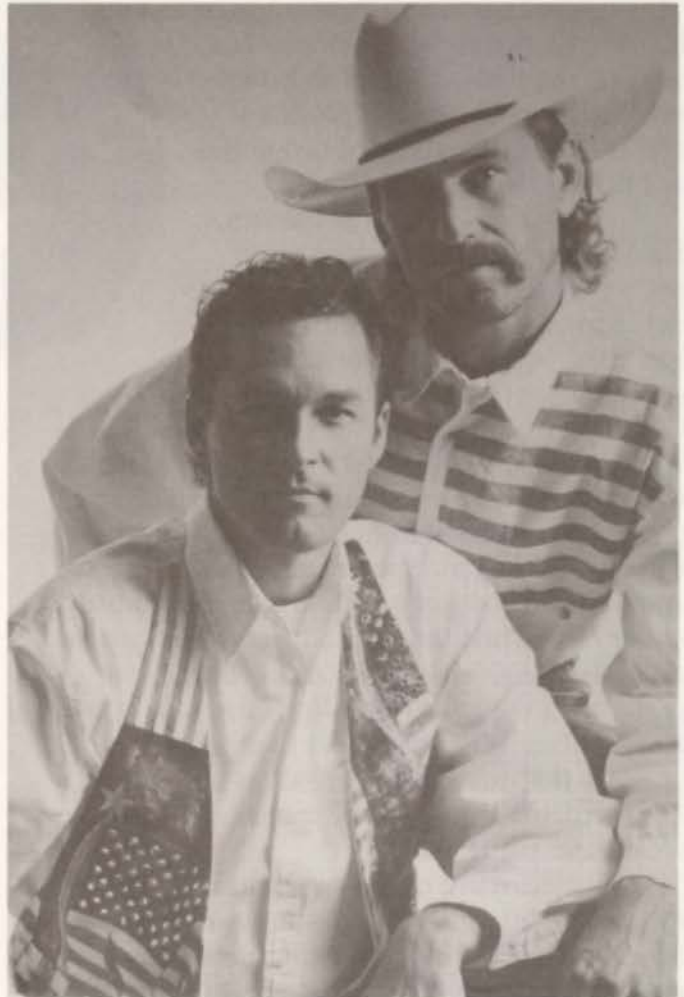
At age seven, Phil sang his first solo, "O Tanum Baum" in the Golden Elementary School Christmas program. He sang the second verse in German. That was only the beginning! After hearing the applause at his first public performance he knew singing, music and entertaining were something to be shared, and share he did!

Phil really began making moves on the music world at Dixie High School where he got involved with "Spirit". Singing and dancing with a live band was an incredible experience. Some of the local girls still talk about how they would scream when Phil sang his rendition of the Beach Boys hit, "Good Vibrations". It was during high school that Phil first picked up the guitar. He learned to play by watching friends and playing songs he knew by popular artists of the day such as John Denver, the Eagles and America.

Phil attended Dixie College and loved his time spent performing with Mrs. "D" and the Dixie College Program Bureau. Phil was also one half of Dixie College Radio's lively and entertaining DJ duo, "Scotty and Barney, your morning team," along with long time friend, Scott Searle. The stage however may have been most like home to Phil. After all, it was during the production of *My Fair Lady* where Henry Higgins (Phil Theobald) and his maid (Corri Seegmiller) decided they were meant for each other. They were married on July 14, 1984. The performances received rave reviews! Phil says marrying Corri was the smartest thing he ever did!

Phil and Corri began their lives together making music. Of course they sang together. Their voices blended beautifully but Corri was also the inspiration for one of Phil's very first musical compositions. She struggled with the idea of marriage for some time. She wanted to wait a while. Phil's song "I Guess It's OK" was written when Corri finally admitted to Phil, "I guess it's OK to fall in love with you!" She's inspired many more songs since then.

After earning a Master's degree in



The Younger Brothers (Phil Theobald and Jesse Christensen) spent several months writing, arranging and recording 12 original songs for the self-titled CD. Co-produced by Steve Lemmon at Spiral Studios, the album was released in mid-December of 1997. Nearly 1,000 copies were purchased in the first four days of availability. Locally, The Younger Brothers easily outsold music industry giants such as Garth Brooks and the Dixie Chicks.

Clinical Speech Pathology from Northern Arizona University in 1990. Phil began to take an interest in country music. By the summer of 1992, he and Corri found themselves entered as "Foreign Country" in the KONY radio country showdown competition. On the 4th of July they won the local contest held in the Dixie Sunbowl with an original song based roughly on Phil's conversion to country music, called "Country's Where It's At!"

Somewhere along the way Phil had become reacquainted with an old school friend, Jesse Christensen. Jesse was known at Dixie High School for his artwork and great dancing abilities (especially disco). Since high school, however, he'd developed an amazingly rich singing voice and was into country music. On one occasion the Christensens invited the Theobalds to the Cotton Mill in Washington to have a George Staheli Dutch oven dinner and do some line dancing. Jesse had been singing there on weekends and during his show Phil joined him for one song. ("Get Me to the Church on Cumberland Road", by Shenandoah) It was pure magic, chemistry, and so spontaneously good they knew it must continue. Phil and Jesse chose a name for their newly formed duo that sounded rugged and reflected their status as the second oldest in each of their respective families. The Younger Brothers were unofficially born July 4th, 1993 when they captivated the audience and judges to become winners of the 13th annual KONY Country Showdown.

From that first showdown win they went on to win the local and state championships a record of three times. In 1996 Carl Lamar of KONY radio encouraged the duo to give it one more try to qualify for the national championship; they did, by winning the regional championship at the Arizona State Fair in Phoenix. They became the first and only act from Utah to win the regional championship and advance to the National Finals. Only six acts from over 40,000 entrants from across the country made it to the big show at Disney World in Orlando, Florida that November.

Back home in St. George, The Younger Brothers turned their attention to a new project, a much-anticipated debut CD. They spent several months writing, arranging and recording 12 original songs for the self-titled CD. Co-produced by Steve Lemmon at Spiral Studios, the

album was released in mid-December of 1997. Nearly 1,000 copies were purchased in the first four days of availability. Locally, The Younger Brothers easily outsold music industry giants such as Garth Brooks and the Dixie Chicks.

The release of this CD brought much acclaim and attention to the duo. A phone call from Nashville was the beginning of a new adventure for Phil and Jesse. Dan Truman, a St. George native and keyboardist for Diamond Rio, had heard the CD and recognized their talent. He encouraged the local musicians to pursue a country music career.

After a quick trip to Nashville to meet several music industry executives, and a few sleepless nights, Phil determined that the lifestyle of a recording artist (on the road, away from family, playing on Sunday in smoky bars) might not be what he wanted after all. Phil encouraged Jesse to pursue a career as a solo artist while Phil's songwriting would be his focus. Phil spent one year in Music City writing songs with some of Nashville's best. He also spent a lot of time studying at Vanderbilt University. He met and spent time with several of country music's biggest stars and recording industry executives. He also recorded several original songs while in Nashville, before returning home to St. George in July 1999.

Phil still has aspirations for some of the songs he's written. Jesse has since moved to the Jackson Hole, Wyoming area. They both still love music, their families and looking back with fondness to the days The Younger Brothers shared the stage with acts like Diamond Rio and The Oak Ridge Boys or thrilled audiences at the Huntsman World Senior Games, business conventions or West Elementary School. Stages across Southern Utah will long remember the day The Younger Brothers rode into town and left their own unique brand of entertainment behind.

Jesika Henderson

As America's Junior Miss during the year 2000-2001, Jesika Henderson promoted the message "Be Your Best Self" to youth all over America.

Utah and particularly Southern Utah was proud when Jesika was chosen from among fifty young women, one from each state, at a competition in Mobile, Alabama to represent America's Junior Miss Program. The areas of competition include scholarship, service, talent, poise, confidence, interview and physical fitness. Jesika certainly had lived the message, "Be Your Best Self" as she achieved this prestigious title. Countless times in the local, state and national competition, judges commented about the extraordinary spirit and positive attitude that emanated from Jesika in even the short time that they interacted with her.

Jesika applies the message that she promoted during her tenure as America's Junior miss in this way: "Be your best self." She believes that this is a very positive way to approach life: An approach, not of competing against others, but of contributing and sharing your energies and talents.

From the beginning of Jesika's life she has shared her contagious energy and impressive talents. She was born April 12, 1980 to Lon and Carrie Henderson. She has two younger sisters and three younger brothers. Her family moved to St. George when Jesika was two years old and she has blossomed in the sunshine of Southern Utah where she has enjoyed an abundance of beauty and many rich experiences in the arts.

When one reviews Jesika's outstanding list of accomplishments, several attributes are evident. A high work ethic is one of those. Jesika's parents wanted to instill within all of their children the importance of work and they felt that music was one way to teach a child discipline and work. Jesika started piano lessons when she was four years old. She studied piano, practicing daily at 5:30 a.m., always paying careful attention to technique and to the expectations of her piano teachers. She also began to dance at a very early age with Candy Fowler and the Southwest Dance Theatre. She was always praised by her instructors for not only her skill and talent, but also for her work ethic and cooperative attitude. Jesika has developed both talents, piano and dance, to a very professional level and with both of these talents, she has entertained and performed throughout the United States.

As a sophomore studying English and Dance at Brigham Young University, Jesika enjoys coming home to her family not just to have fun, but more she says because, "I love to work with my family". This work ethic has paid off in all her accomplishments: honor student in every year of junior high and high school, Sterling Scholar in dance, lead dancer in BYU workshop



Jesika applies the message that she promoted during her tenure as America's Junior miss in this way: "Be your best self."

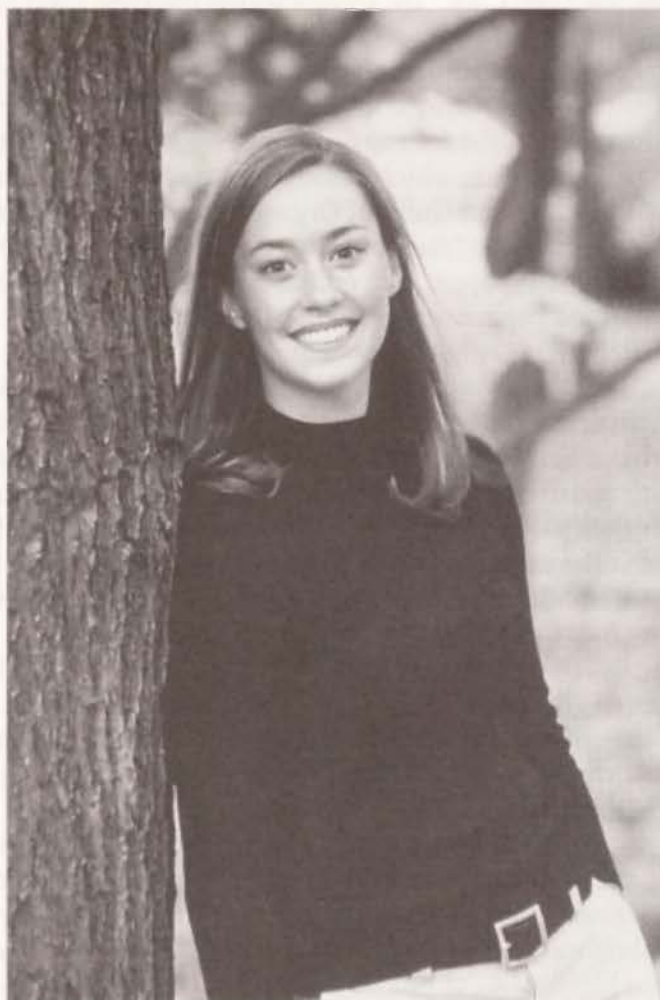
concerts, superior ratings in solo and ensemble competitions in piano and vocal performance, high school letter in track for three years, and letter in soccer and cross country.

Another attribute which stands out in Jesika's resume is that of leadership and service to others: elected to Snow Canyon student council for three years, Vice President of Utah State Leadership Conference, President of Church Youth Committees, emergency room volunteer, organizer of numerous fundraisers for the needy and the elderly. Jesika particularly loved sharing her talents with those confined to care centers or hospitals where she would spend hours dancing, playing the piano and singing. Jesika finds great satisfaction serving others in her school, community and church.

During her America's Junior Miss tenure, Jesika continued to serve unselfishly. The sponsors of this program were constantly impressed with that willingness to serve well beyond their expectations. "Jesika has been one of our most outstanding, if not the most outstanding, America's Junior Miss we've ever worked with." "We can count on Jesika to follow through on all of her many responsibilities." "Jesika will go beyond what is expected in leadership and creativity." "Jesika is the epitome of what the world would like in young people today." This Southern Utah "belle" did all this while carrying a full load of college credits as a freshman at Brigham Young University. She often traveled two weeks out of four to fulfill her duties.

Jesika leaves this thought for all young people. "Be YOUR best self!" The uniqueness and best in all of us will certainly make the world a better place. Jesika celebrates her uniqueness and being her own best self and will always make the world a better place.

Jesika's work ethic has paid off in all her accomplishments: honor student in every year of junior high and high school, Sterling Scholar in dance, lead dancer in BYU workshop concerts, superior ratings in solo and ensemble competitions in piano and vocal performance, high school letter in track for three years, and letter in soccer and cross country.



Robert R. Douglas

Robert Ross Douglas was born in Long Beach, California on July 28, 1924 to Ross and Helen Douglas. Maternal grandparents were Franklin and Frances Miles of St. George. Franklin was a Bishop for several decades. He had two great grandfathers, Samuel Miles and David Moss, who served in the Mormon Battalion and were called by Brigham Young to settle St. George.

Besides a business career, the emphasis of his activities has been promoting the pipe organ, church and concert music.

"I have served as a professional organist in many different churches. I began studying organ in high school and upon graduation attended the U.S. Merchant Marine Academy, Kings Point, New York, as an engineering cadet-midshipman (Kings Point is one of the five Federal Academies.)"

At Kings Point he was appointed organist and played for Protestant and Catholic services and for the Glee Club. He accompanied the Glee Club for a concert from the stage of the Metropolitan Opera House and for a national radio broadcast on the "Columbia Church of the Air". He played a fifteen-minute recital for Eleanor Roosevelt when she toured the academy.

After World War II, he married Bette Meyers. They both attended Brigham Young University. He was organist for the only ward on campus at that time and played the first student recital on the new pipe organ, which came from the Salt Lake Tabernacle building. He founded the BYU Chapter of the American Guild of Organists and served as the first dean. "In my junior year I was Business Manager of the "Banyon", the yearbook. In my senior year I was Business Manager of the "Y-New", the school newspaper. The editor and I felt that was a lousy name and came up with "The Universe". I obtained permission from the Dean of Students to change the name and some 52 years later it is still called "The Daily Universe".

Following graduation from BYU, he received a Master's degree from California State University, Long Beach. His first major career position was with Encinal Terminals, a subsidiary of Del Monte Corporation. His audio-visual department had a staff of twenty employees, producing award-winning industrial films. During this time he served as Music Chairman in the Oakland-Berkeley Stake of the LDS Church. A wealthy member donated money for a pipe organ. He worked with the organ builder and Alexander Schreiner on the specifications for a concert-sized organ as well as a smaller pipe organ for the chapel. The organ became the largest organ in the Church outside of the Salt Lake Tabernacle.

He and his wife moved to St. George in 1988. They had a family of three children, and now, seven grandchildren. His wife, Bette, died in 1991.

In 1989 he founded the Southern Utah Chapter of the American Guild of Organists and served as dean. He was asked to coordinate the rebuilding of the St. George Tabernacle organ when the building was renovated in 1992.

In 2000 he was again appointed Dean of the Organists Guild. Besides training young people to play the organ, his major activity was the creation of a Music Research and Listening Library. Brigham Young University and musicians in California have donated large inventories of material for this library. A three rank, two manual pipe organ was acquired from Ricks College for installation in the library. As of this writing no site for this function has been found.



The Dixie Cut Ups

The Dixie Cut Ups of St. George comprise Loris and Tommy Skipper, Bonnie and Gary Bogenhagen, Alice and Dave Harbour and June and Dave Purser. This square dance group won a gold medal in the Plus Square Dance competition at the Huntsman World Senior Games held in St. George, Utah in 1999.

The annual Huntsman World Senior Games began in 1987 and draws participants from all over the United States and 38 other countries. The event promotes fitness, friendship, fun and healthy competition for seniors in a wide range of sports and games.



Dixie Cut Ups with their medals won in the Senior Games



Don Herd

Don Herd has sung and entertained in many clubs and other venues throughout many places. His beautiful song, "Love Never Asked Me To Dance" was one of the most popular on the "Music Around the World", CD which is now being played throughout the world.

Launa Whitehead

Local musician and music instructor, Launa T. Whitehead, has recently achieved a lifetime dream—the release of her own CD. The CD, “Peace to the Soul” is a selection of hymns arranged for flute, piano and strings. Music for the new disc was arranged by three Salt Lake City men; James Prigmore, musical director for the Pioneer Theatre, Dan Carter, who works in the LDS music department and Larry Bebee of Lance Music.

The selections are mostly from different religious faiths and the CD concludes with an arrangement of “America the Beautiful”. Del Parkinson, acclaimed pianist and long-time friend, accompanies Whitehead on most numbers, while a 10-piece string orchestra accompanies the first and final pieces on the recording. Whitehead is principal flutist and soloist with the Southwest Symphony Orchestra and has been a member of that organization since its beginning many years ago.

Launa started to teach at Dixie College in the music department in 1994. She organized and directs the Dixie College Flute Choir and also teaches applied flute at Southern Utah University. She built the flute group from scratch after she got her Master’s degree in flute performance from UNLV. They played special numbers at quarterly band concerts and at other places when asked. The group consisted of from 8 to 14 players. The harmony flutes (alto and bass) were personal instruments, but Dixie College purchased a bass flute in 1998.

“Directing the Dixie College Flute Choir and teaching have been a great joy to me,” Whitehead said. “I love working with college-aged youth. They are a great blessing in my life.” She was a featured artist in the Temple Square Concert Series and at Abravanel Hall in Salt Lake City. She is also a member of the National Flute Association and the Utah Chapter of MENC and is an active adjudicator and clinician for numerous local and regional competitions and ensembles.

She is the mother of six children and chose to be a “stay-at-home-mom” until the ages of her children allowed her to return to school. She then graduated with an associate’s degree in 1988 from Southern Utah University with a bachelor’s degree in 1991, and then received a master of music degree in flute performance from University of Nevada, Las Vegas in 1994.

“I appreciated so much the support and love my family and friends gave me during this time of great sacrifice and pressure which enabled me to fulfill a life-long desire to complete my education,” she said.



The CD, “Peace to the Soul” was a lifetime dream for Launa.

Launa started to teach at Dixie College in the music department in 1994. She built the flute group from scratch after she got her Master Degree in Flute Performance from UNLV.

Roscoe Wilkes

Roscoe Wilkes was raised in Pioche, Lincoln County, Nevada, once a part of the Utah territory. While a young boy, he became interested in music and later became one of the greatest trumpet players of our time.

He was the leader of our younger group and was responsible for many of us becoming interested in music, including Doug Liston and many others. We all came from poor families and had to work hard for the things we achieved. Roscoe helped us many times. He worked his way through school playing in orchestras and received many honors.

He organized an orchestra of young musicians. Some of his first orchestra members were Jess Campbell, Fred Mansir and Doug Liston on saxophone, Manning Keele on piano, Whisky Bell on trombone and Bud Burton on drums. There were many others but I can't remember their names. Boy did we ever have fun! We played for dances throughout Lincoln County. Roscoe later played in the famous Wilcox Orchestra, which played in Las Vegas and all over the country. They had a sweet Guy Lombardo sax section sound.

Roscoe became one of the best District Attorneys that Lincoln County ever had. His popularity advanced his legal career and he became one of the top judges in Seattle, Washington, where he retired.

He traveled all over the country always taking his trumpet with him and jamming with various bands. He could play "Sugar Blues" as well as Clyde McCoy. He organized a group of us old timers and we played for his 50th high school anniversary in Caliente, Nevada. He also got a group together to play for the Pioche Labor Day dances.

Roscoe has recently organized an orchestra in Seattle, Washington, and they are playing for many of the senior socials in that area. Roscoe is in his mid-80s and still going strong in music.



One of Roscoe's combos. Roscoe, with trumpet, standing.

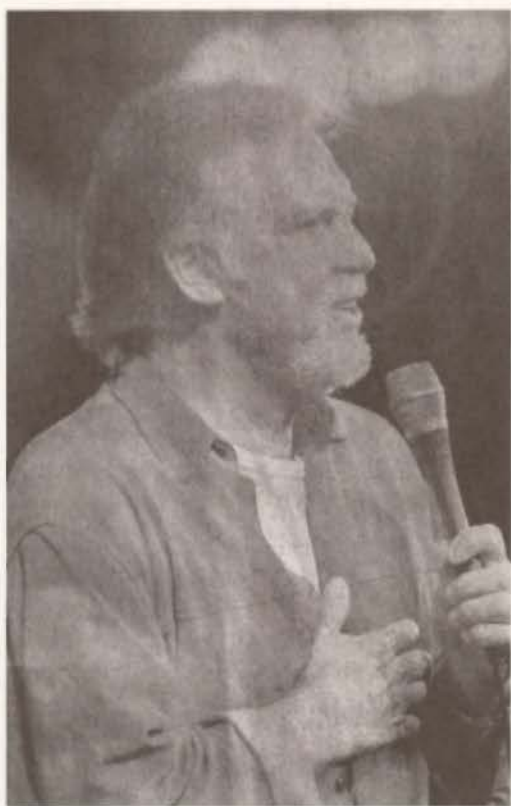
*(Not shown) Gordon Lytle, piano, L.
Doug Liston, tenor sax, and
Herbert (Tuffy) Clinz*

Tuacahn Talent

Taisley Forsberg (not pictured)

Taisley, the daughter of Meryl Lynn and Robert Forsberg, performed as "Gloria" in "Wait Until Dark" which played in March, 2001, at Dixie High School. She also played parts in the Dixie High School productions "As You Like It" and "How to Succeed in Business Without Really Trying".

Taisley, Miss St. George, 2001, performed for five summers at Tuacahn in "Utah!", "Joseph and The Amazing Technicolor Dream Coat," "Seven Brides For Seven Brothers," and "The Music Man". She also trains in voice, ballet, jazz, tap and hip hop with Diamond Talent Productions.



Kenny Rogers sings one of the hits to a sold-out house at Tuacahn. Spanning decades and generations Rogers has made himself an American icon.

From Kenny Rogers to the Mormon Tabernacle Choir

Over the years, visitors have enjoyed the many concerts presented in the Tuacahn Amphitheatre and indoor Hafen Theatre including such noted performers and groups as The Mormon Tabernacle Choir, The Vienna Boys Choir, Ririe-Woodbury Dance Company, Abramyan String Quartet, Victor Borge, The Utah Symphony, The Kingston Trio, Merle Haggard, Michael Martin Murphy, Kenny Rogers, The Osmond Brothers, Diamond Rio and many others. The concerts have helped compliment the summer/fall theatre season and with the Festival of Lights have contributed to Tuacahn's success in becoming a year round destination for quality entertainment.



The Tuacahn Center for the arts has provided top entertainment from across the country including such greats as Diamond Rio (above) the Osmond Brothers, the Sunburst Singers and the Crestmark Orchestra.

Lynne Clark-Brunson



Lynne played the part of Anna in the BYU production "The King and I". She also sang with the Mormon Tabernacle Choir in Salt Lake City.



A native of Farmington, New Mexico, Lynne often sang with choirs, music productions and singing groups. Lynne sang in her high school choir, played in the band and orchestra and received a music scholarship at graduation in 1954. She majored in music at BYU, sang with the a capella choir and graduated from Brigham Young University with a degree in music and art education in 1957. During her college years she also worked at a photography studio where she was trained in photography. She played the part of Anna in the BYU production of "The King and I". She sang with the Mormon Tabernacle Choir in Salt Lake City. She was the choral music director in American Fork High School and worked with five different choral groups. After moving to Beryl, Utah in 1961, she taught private voice lessons and was the LDS Stake Music Director for several years. In 1972, her family moved to Washington, Utah where she sang

with the ward choir and was a charter member of the Southern Utah Chorale in St. George. She was called to be the Washington First Ward choir director soon after moving to Washington, and enjoyed this calling for several years.

Lynne sang "I Know That My Redeemer Lives" for fifteen years in the production of the Messiah in St. George. After marrying Rollo Brunson, they both sang with the Southern Utah Chorale in Cedar City for several years. She was a member of the Southern Utah Heritage Choir for a time and still supports her husband, Rollo Brunson as he continues in the choir. She has enjoyed singing with her husband and children at many events in Southern Utah. Music has always been and will always be a big part of her life.

Mildred Hunt Ashworth

In the southwest corner of Utah is the friendly little town of Gunlock whose values and roots are firmly rooted in the past by old pioneer upbringing. It was here that Roxie Mildred (known as Mit) Hunt was born. Mildred grew up on a productive farm and she had her share of work, both inside and outside, to do. She attended the school in Gunlock through the sixth grade then went to St. George for the next two years.

Growing up, the Hunt family home was filled with music. Her father could play the piano and harmonica at the same time. He also played the violin while her mother played the piano. She remembers them playing for the Gunlock dances. Her father had a beautiful voice and he taught the children to play instruments and to sing.

Mildred attended high school in Overton, Nevada. Her favorite classes were music. She played lead roles in the operas and musicals that were produced at the high school. When she was fifteen she took first place in a singing contest and went on to Las Vegas to sing on the radio where she took first place in the Las Vegas Valley.

While at Overton she met and married Robert Marshal who played trumpet in a band. They dated, married and had their first child by the age of eighteen.

Since she and Robert were having problems, Mildred moved to Pioche and stayed with

her cousin, Wanda McAllister, and obtained a divorce. She got a job in a restaurant and on the side learned to be a beautician.

Don Ashworth came from White Pine County as the manager of the employment office for the state of Nevada. After a courtship they were married on June 19, 1936. They had a good marriage for the next forty-eight years.

While living in Pioche, both Mildred and Don were very active in musical events. Don played the drums and sang with the Wilcox Orchestra and Mildred sang with them. "Their music was much like Guy Lombardo with one of the sweetest sax sections ever heard," said Doug Liston, who listened and danced to the Wilcox Orchestra



(Center) In high school, Mildred played lead roles in operas and musicals. At fifteen she took first place in a singing contest and went on to Las Vegas to sing on the radio where she took first place in the Las Vegas Valley. (above) Mildred, 1998.

while growing up in Pioche. "I have often told Mildred that any talent scout should have taken her to Hollywood. She had one of the prettiest voices I have ever heard."

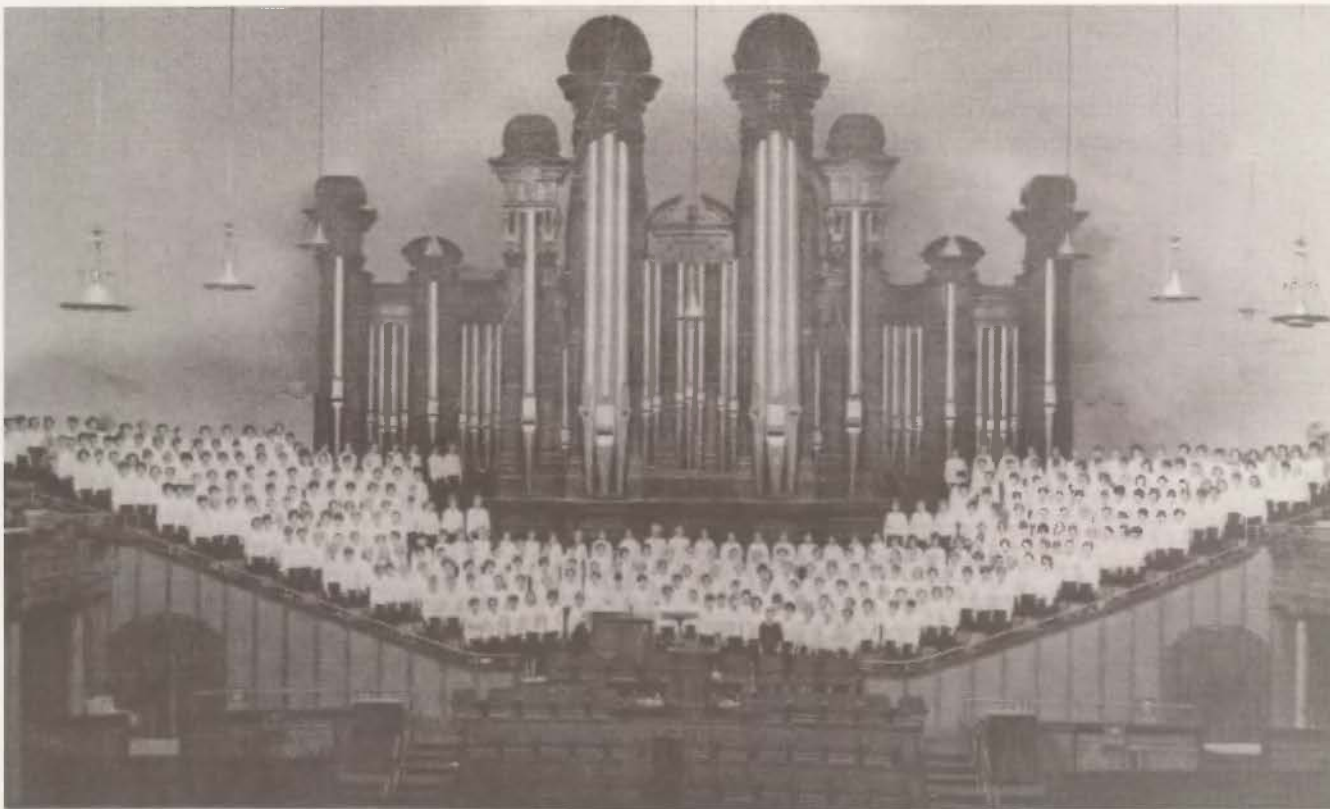
In 1940 the family moved to Las Vegas where Don had received a promotion. Mildred's voice and her interest in music were greatly appreciated in Las Vegas. World War II was on and by 1944, Don, with three children, was drafted and he joined the Navy. While he was gone Mildred moved to Ely, Nevada, where Don's parents lived. Here she opened a beauty shop to make a living for herself and 3 children. Don was discharged from the service in 1945 and he and his family moved back to Las Vegas.

Mildred sang for weddings, funerals, community programs, parties and dinners. Her time was volunteered. She learned to sing "Ave Maria" for the Catholic services. With her love of music and the performing arts, Mildred was called to work with the youth in dance, quartet, and music festivals. She became well known in Las Vegas, Boulder City, Logandale, Mesquite, Bunkerville, St. George, Cedar City and many other places because of her talents and her willingness to give of herself. She worked regional festivals with 700 to 1200 youth at one time. She spent 23 years working with MIA girls' camp.

Mildred and Don were in the process of remodeling their Gunlock house when Don died of an aneurysm on July 13, 1984 in Las Vegas. Mildred moved back to Gunlock. In the next few years she lost many close friends and family. She returned to her lifestyle of serving others. Mildred married Ferrin Lossee, retired Dixie College president, on March 2, 1991. Three weeks later, Ferrin passed away.

She was not one to sit at home and feel sorry for herself. She was one to get out and do something. She met and married Merrill Ellis in February, 1992. They went on a mission to New Zealand. She sang at a meeting there and the people were delighted that someone 80 years of age could still sing so beautifully.

*Mildred sang in the
Tabernacle.*



Hope Jones Truman



Hope was the consummate musician. People everywhere loved her music. You could always count on having your toes start to tap when she entertained.

During the later part of her life Hope kept busy playing the "old time music" in retirement centers and accompanying other entertainers when they performed. In her later years, she donated her services to many senior organizations until her cancer became so bad that she could no longer play the piano. She was in her 80s at this time.

Hope was the consummate musician. People everywhere loved her music. You could always count on having your toes start to tap when she entertained. Hope was a member of our music history project committee and wanted so very much to see our book completed. She has now passed away but will never be forgotten by her many musician friends.

Hope Jones Truman was born in Enterprise, Utah. She was born with musical talent and became one of the best piano players in the country. Her first recollection of anything musical was her father holding her on his lap at the old pump organ. He would pump the bellows while she played the melody. Almost all of Hope's music was self-taught. She had an infallible ear for both harmony and rhythm. Thirteen lessons were all that were afforded her, but she learned to read music like the professional that she was.

There were many musical experiences in her life. One of her favorites was when as a young girl she was called upon to accompany the Latter Day Saints Church President, Heber J. Grant, as he sang. She had this honor because she was the only one in the audience with the ability to transpose to the key in which he sang.

Another experience was playing for a wedding dance for a couple who were married in 1950, and then being asked by them to play at the celebration of their golden wedding anniversary in 2000.

Hope was always involved in music in church and community. When she lived in Panguitch, Utah, she kept a record of her engagements and during a two-year period, she participated in the music for over 90 funerals in Panguitch and surrounding areas.

There are very few towns in southern Utah where she hasn't played for dances during the decades when that was popular entertainment. Over the years, she played with many dance bands.



During the later part of her life Hope kept busy playing the "old time music" in retirement centers and accompanying other entertainers when they performed.

Lytle Combo

The careers of brothers Gordon and Ken Lytle go back to when they were very young. Gordon played the piano and Kenny played trumpet. They were born in Eagle Valley, Nevada and had a close relationship to the Lytles and Empeys in St. George. Gordon and Ken later took honors in music during their Lincoln County School days. Playing in band and dance orchestras, Gordon graduated in 1940 and Ken a few years later. Gordon attended Dixie College and married Betty Morris, a St. George girl.

Gordon continued playing with several combos in Caliente, Pioche and St. George. Next came the "3 Ls"-Lytle, Liston and Lee. This combo was very popular for some years. Loren (Tuffy) Lee played trumpet and drums, Gordon, piano and Doug Liston played sax and clarinet.

Kenny joined our orchestra after graduation and the combo became the Lytle-Liston combo. The members of this group were: Gordon (piano and bass guitar, Ken, lead guitar and trumpet, Andy Andrews, banjo, Bob Foremaster, alto sax and trumpet, Doug Liston, tenor and alto sax, trumpet and clarinet, Barry Bartman, tenor sax and clarinet, Mike Fogliani on drums and sometimes, Roscoe Wilkes on trumpet.

The Lytle-Liston combo played music for many years. Most of the musicians could play a variety of instruments changing from jazz, swing, country, blues, Tijuana brass and some light rock. This versatility of styles gave them many jobs throughout Nevada and Utah including state Elk parties for many years, nightclubs, junior proms, etc.

I have to tell you a good one on our drummer Mike Fogliani, one of the best drummers in the country. We were playing for an Elk's Club New Year's party in Ely, Nevada. The entertainment chairman asked Mike to roll off on the drums during their special attraction. In the middle of Mike's drum roll, three ladies, nude except for their high-topped

boots, strutted through the middle of the dance floor. Mike, in shock, dropped his sticks. This incident occurred during the streaking fad. The Lytles are still popular with their music and can play with the best!



L to R: Doug Liston (sax) Roscoe Wilkes (trumpet), Hubert (tuffy cline) Cline (drums), Gordon Lytle (piano).

History of Music in Cedar City

Cedar City in 1853 was settled in the form of a small fort built to protect the pioneers from the Indians. The people in the fort formed a ward choir and a band which grew in number while they lived there. The first choir organized was under the leadership of John Weston. They had no piano or organ but used a tuning fork to get their pitch. Their songs were the hymns. Most of the company called to settle Cedar City in 1851 were from Great Britain and they settled into the fort. It was easier for them to sing together because they spoke the same language. An outstanding member of the choir was Mary Anne Wilson Lunt, wife of the bishop. While living in Great Britain she sang for Queen Victoria on several occasions. She taught music and belonged to the dramatic club. She would sing as she helped her husband in the fields. In the spring of 1854 President Brigham Young advised the people to move to a new location because they had built their fort on a site that was in danger of flood.

The choir sang for both religious and social gatherings. At Christmas time they caroled around town and then ate and danced until morning.

Music was not for church services only. They used music for holidays and social occasions. Choir director was a position of great importance in Mormon communities. Men would move if they got a call to be director. Noted pioneer Iron County choir leaders were Thomas Durham in Parowan, John M. Macfarlane and Joseph Coslett in Cedar City, William Edwards in Paragonah and John J. Davies in Kanarraville.

In 1854 the citizens moved from the fort into Cedar City. At this time John M. Macfarlane was given the job of choir director. (Separate story on Brother Macfarlane in this book.)

The choir was a boon to the new settlement of Cedar City. Music seemed to be the bond that drew people together. The people moved into their new homes in 1854. In addition to directing, John Macfarlane wrote compositions to satisfy his choir. He encouraged the people to join the choir and the choir grew considerably.

When John was called to St. George to be choir leader he transferred the leadership of the choir to his brother-in-law, John Chatterly. He then took his family and moved to St. George. Chatterly stayed in this position for a very short time.

In the spring of 1870, two brothers from Wales were sent to Cedar to make adobes and brick. It was not long before their musical talents were discovered. These two brothers were Joseph and Gomer Coslett. Joseph was called to lead the choir. He taught music and formed an orchestra and band that played for dances and played in the streets on holidays. Gomer sang with his beautiful bass voice.

Joseph joined up with Richard Alldridge. Joseph and Richard wrote "We'll Sing All Hail to Jesus' Name". Joel Hills Johnson wrote "High On the Mountain Top" in 1853. He wrote almost one thousand sacred songs during his lifetime. Joseph Coslett opened the first music store in Cedar City where he sold sheet music and musical instruments. He was not only a soloist but sang duets with his brother. They sang at funerals, church services and concerts. He was also choir director until he died in 1910.

Besides the choral work going on in the town, the pioneers decided they needed bands and orchestras. Instruments were very rare in the beginning days and so the community raised funds in order to buy instruments.

The first settlers in the old fort organized a brass band. People were confined to the fort in the first few years because of Indian raids. They depended on whatever they could discover for entertainment. The biggest discovery was the brass band. People really appreciated it. James Haslam had been a military bandleader in Switzerland before he came to America to help make a new home in the desert. James Haslam, a clarinetist, led the brass band.

Because they loved good music, the Mormons built, purchased and played the finest instruments they could get their hands on. The brass band included four clarinets, a trombone, bass drum, a tin whistle and sometimes a cornet or flute. As time went on they added horns, baritone and cornets.

As the people became more settled down they began to make their own instruments and

started saving money to purchase new ones. The brass band was used to entertain guests. They were also used to greet and say farewell to people who came to their town. It was their custom to send the band outside the city to wait for important church, state and city officials to arrive. They would serenade the guests and play music as they went into town. They would serenade these guests in the evening with concerts or by strolling the streets while playing.

After the people moved into Cedar City the band declined somewhat. About 1880 John Chatterly urged the people to organize another city band. A group was interested and they named Chatterly director and leader. The group grew from nine to fourteen members and they got larger and better musical instruments.

The ages of these band members ranged from fifteen to fifty years old. As older members retired new members were added. There were as many as eighteen members in the group.

Mrs. Chatterly was also musically inclined and supported her husband in his endeavors. She loved music and had a fine contralto voice. She could play the organ and the Chatterlys were the proud owners of the second organ brought to the town of Cedar City.

The next part of Cedar City's musical history deals with the part the new college played.

History of Music at Cedar College

In 1897 Cedar City's Ward Hall opened for advanced education with Principal Milton Bennion and faculty members George W. Decker, Howard Driggs and Annie Spencer. The Branch Normal School of the University of Utah held chapel exercises each morning before school began. Each day began with spiritual preparation. Annie believed strongly in this morning devotional. She provided the accompaniment on the pump organ for the singing. Her favorite songs were "I Need Thee Every Hour" and "Sweet Hour of Prayer".

Annie was a confident member of the faculty. Her teaching load included elocution, physical education, drawing and music. When they moved into Old Main on the Temple Knoll, this morning hour of music and prayer had become a tradition.

In 1899 O. C. Anderson was hired to form

a music department. He was a graduate of the Brigham Young Academy. At the age of 13 he had been chosen as the youngest member of the Mt. Pleasant Band studying at B. Y. Academy. After graduating from the academy he taught at Mt. Pleasant until he took over the job at BNS. Mr. Anderson bought an upright piano (which was still in use 50 years later) This was to join their only other instruments – an organ. It was in use until 1964. The first orchestra consisted of Paul Poyner on the clarinet, Sadie Jones on piano, Randle Lunt on violin, Mr. Anderson on cornet and Willard Jones on trombone.

Mr. Anderson felt that to be balanced, the curriculum had to include choral work. The first ladies chorus had 11 voices. They were Annie Spencer, Emily Jones, Miss Porter, Mattie Booth, Agnes Coslett, Mamie Taylor, Ann Jones Gardner, Lucy Jeppson, Miss McMullin and Miss Jones.

He organized an all-male band composed of Warren Taylor, George Hunter Lunt, O. C. Anderson, Wesley Taylor, Clarence Jones, James Cottam, T. Willard Jones, Robert A. Thorley, John M. Webster, George Taylor and Willard Nisson.

Mr. Anderson was an accomplished speaker. He was invited to speak as principal speaker at the University of Utah's commencement exercises in 1904. He left shortly after this to teach at the Dallas, Texas Conservatory of Music.

Albert E. Tollestrup became the new music teacher in 1904. He was a large man with a large sense of humor, had a way with people, but was an exacting teacher. He purchased new instruments for the band and had a band concert. He got their first grand piano, which stood in his studio in the wings. The studio had been built for him at the south end of the auditorium. He transcribed the music for the early productions, as the students weren't advanced enough to read the published music. His students performed often for the community. One that the town always remembered was a recital by Lillian Higbee Macfarlane in which she sang selections by Beethoven, Chopin and Mozart.

In 1907 the orchestra accompanied the BNS Choral Society in presenting Hayden's "The Heavens are Telling". In the next few years he

introduced the dramatic oratorio, presented "Ruth" and "Esther" and produced "Saul" in 1910 with a chorus of 100 voices and the accompaniment of the orchestra.

The music department produced several comic operas, including "The Mascot" and "Maritana". In May 1910 Lillian Higbee was the first piano graduate.

In 1910 a national lyceum movement began which provided lecturers and entertainment. Artists began to come to Cedar City by way of rail to Lund and then 50 miles of primitive road. Noted actress and professor Maud May Babcock from the University of Utah gave a reading recital. Many others showed up – soloists, trios, quartets, ministers, a Hungarian orchestra and so forth. Isaac Stern, renowned violinist, the Utah Symphony and Ballet West were some of the outstanding talent that came to entertain.

In 1913 the name of the school was changed to Branch Agricultural College, a branch of the State College at Logan. Mr. Tollestrup was still the music director at that time and produced the first comic opera performed at the B.A.C., "The Little Duke". In the early 1900s the most successful opera to date was "Olivette". Scott Matheson, father of the future governor, was in the cast.

In 1916 they had their first Lyceum Course. He also sponsored the first student recital, a piano and voice recital featuring Mr. and Mrs. Andelin. The four-year curriculum produced three graduates: Pratt Tollestrup, Liz Hamblin and Martha Langford. In 1917 Mr. Tollestrup left B.A.C. to return to private practice.

Faculty members came and went. Some of those in the music department were: William Knudson, Kenneth Roylance, LeRoy Frisby, Marion Nichols, James West, Norman McCarty and Fred Graham.

In 1919 H. Peyton Johnson took over the music department but the school orchestra and band were smaller due to the war in progress. He organized a community band to march in parades and to play at patriotic functions. When the war was over in 1920 and enrollment rose he produced a comic opera, "The Bo's'n's Bride".

The Craftsman Glee Club was organized under the new teacher, James West.

From 1921-24 Norman McCarty took over the music program. He was full of pep, wrote school songs, and stirred students to sing in chapel. He presented his first one-student recital with his star pupil, Otto Fife.

In the 1920s they established the Cedar City Band as an official military unit of the United States of America. The military affiliation for the band brought with it a new title, 324th Cavalry Band. Its bandleader was Sgt. George W. Winter, and the band received \$5,000 for instruments and \$1,500 for uniforms. The band's twenty-three men were in the Army Reserve and had to obtain discharge papers from the Army in order to resign from the band.

About now the Big Three arrived – Professors William H. Manning, Roy Halverson and Blaine Johnson. (There is a story about each of them on separate pages so this part will be short.)

Manning was an amazing teacher of voice and an amazing teacher of human values. He was an extraordinary musician and took great interest in the students. Many immature high school students developed under his guidance and teaching. His wife was at his side preparing meals and a place for the students to stay. Grand opera returned under his direction with Roy L. Halverson supporting him with a symphony and orchestra.

Professor Halverson is remembered by the students as the professor who challenged them to higher achievements.

Both Halverson's and Manning's lasting legacies were students who became schoolteachers, choir directors and supporters of the arts. The Zion Easter Pageant exemplifies how the musicians cooperated to put on a spectacular show. The first pageant was March 29, 1937. It was staged in beautiful Zion National Park. Grant Redford of the BAC faculty wrote the script. Participants were from surrounding towns and the musicians came from BAC and Dixie College orchestras. Over 4,000 visitors came. It grew over the next few years to an audience of 12,500 people in 1941. The size of the audience was too much for the park personnel

and the church objected because it took members away from church services.

During World War II, due to decreased enrollment, Manning was sent to Logan to head the vocal department and Roy Halverson was appointed to take his place. Other teachers of music during this period were Edward Sandgren, Frank Van Cott and Virginia Larson.

After the war Manning came back to Cedar and Manning-Halverson did their usual beautiful job. When Manning went on his mission, after 30 years of teaching, Blaine Johnson, who had been teaching at Dixie College, took over. Johnson/Halverson did their usual terrific job. Roy Halverson died of cancer in 1970. Music teachers hired during this period were Harold Boyce, Hal Campbell, C. David Nyman and Steve Allen.

During the tenure of C. David Nyman the British-style Scarlet and Black Ceremonial Band was started, along with a complete bagpipe corps. In 1986 the Black and White was shown on television and gained national recognition as they performed with 13 other college bands in the Coca-Cola Centennial in Georgia.

At age 78 the retired Johnson came back to sing in the "Messiah" under the direction of Floyd Rigby, a former student, who is now the director of the Heritage Choir.

Other teachers have made a large impact on the school: Joseph Lamoreaux, Dr. Virginia Stitt, Ellison Gattley, Ron Aden, Dennis Bacon, David Feller, Bruce Walker, Julia Quick, Mark Meecham, Steve Brandon, Suzanne Collier, Bart Shanklin, Paul Garrison, Thomas Stillman, Evelyn Jones, Jan Harrison, James Harrison, Sarah Nelson Penny, Don Massengale, Gary Reeves, Deborah Reeves, James Williamson, Michael Dean, David Cole, Carol Modesit and Suzanne Drayer. If I inadvertently left anyone out, I apologize.

The accompanist is the heart of choral music. Some mentioned were Annie Spencer, O. C. Anderson, Albert Tollestrup and Bernella Gardner Jones. One story told is about the piano ensemble festival, under the direction of Loa Johnson and Bernella Jones. It called for 12 pianos on the stage, each one played by two students. All piano players in Cedar City took

part. Over 400 students marched onto the stage, played their piece and marched off without any confusion.

In modern Iron County music is represented in many ways. High school music groups are represented with vocal, orchestra and band. The choral music program at Cedar High School had teachers like Shirley Roper and James Dunaway. Steve Shirts developed a band program in 1988 to match the chorus. At the college Dr. Blaine Johnson and Dr. Hal Campbell took over after Manning and Halverson.

The Suzuki Strings program is under the direction of Sarah Penny. June Decker Thorley developed the Cedar High Country Fiddlers. The Cedar High Jazz Ensemble won the 3-A state championship trophy in 1991. Cedar High band took top honors at the 1996 Copper Bowl in Tucson, Arizona.

The Music Arts Society celebrated its Diamond Season in 1995. This society brings internationally recognized organizations and artists, as well as Utah Symphony orchestra and Ballet West, to perform in Cedar City. Southern Utah University (as BAC came to be called) sponsors concerts by popular singers and musicians in its Centrum arena.

Many talented students have graduated from Southern Utah University and have gone out into the world and made names for themselves in the field of music. Some you have read about in this book and some we never hear about. The music department has grown in strength throughout its 100-plus years because of caring professors, enthusiastic talented and motivated students and the support of the community.

The Cobblestone Dance Pavilion

The Kanarraville residents built the Cobblestone Dance Pavilion in Kanarraville in 1934. It replaced an older dance hall, which had fallen into shambles and could not be repaired. Hartly Woodbury laid the smooth cement dance floor and Lex Shields built a dome of bricks. The people told Lex the band shell couldn't be built of bricks but he showed them that it could.

This was a gathering place for young people to come from all over the area to dance and visit.

As the pioneer people crossed the plains they would often have dances as they camped for the night. One such example was on New Year's Day in 1851. George A. Smith wanted the wagon train to press on to continue its journey through the cold and snow but the company decided they would circle their wagons and dance around the bonfires they made.

In Cedar City when the settlers were building the adobe fort, the bishop told them "no more dancing until the fort is finished". They had the walls up by New Year's Day. Community dances began in Parowan and Cedar City in 1851 even though sometimes they had no musical instruments. The dance orchestra usually began with one or maybe two fiddlers. Then a banjo or guitar, a trumpet or flute might be added. Later, the drums and piano were added to the orchestra.

One of the most popular outdoor dance halls was at Anderson's Junction, which was located where U. S. Highway 91 and Utah Highway 9 meet. Everyone from all around came to dance. Another very popular place was Santa Rosa, built on the outskirts of Santa Clara.



Among the better-known bands was the "Kollegiate Swing Kats" who played at BAC in 1939-40.

Each town had their favorite band or orchestra to play for their dances, wedding receptions and community celebrations. During the swing era they had the big bands.

Among the better-known bands was the "Kollegiate Swing Kats" who played at BAC in 1939-40. During the summer of 1948 Doug Liston and his combo played at Santa Rosa and Anderson's Junction. In 1971

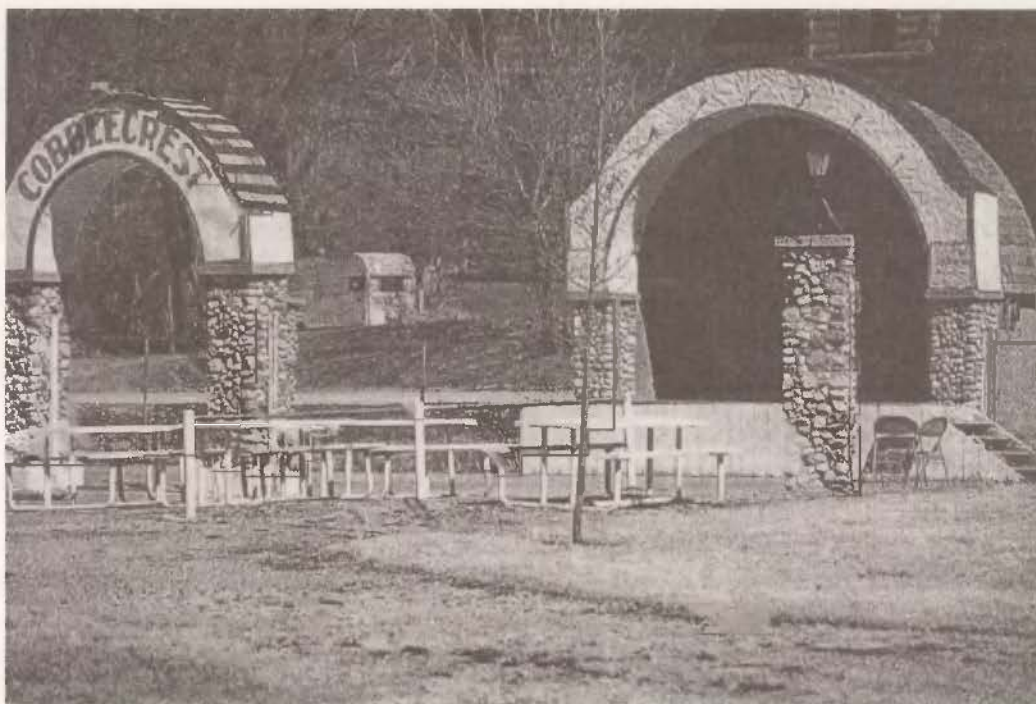
Win Seegmiller formed a big band to provide music for birthday balls. These bands also played for wedding dances and community affairs. The big bands today play a lot of the music of the 40s.

Dance History

Iron Mission pioneers danced at night along the trail and to celebrate their arrival. Although performance dancing came much later, it was nearly impossible to keep early settlers from enjoying themselves with dancing.

Community dances began in Parowan and Cedar City in 1851 with or without musical instruments; dance orchestras began with a fiddler or two and grew to include a banjo or guitar, trumpet or flute, and eventually drums and piano. Dances were held outdoors, in council houses, social halls, schools, churches, and eventually gymnasiums and church cultural halls. Outdoor dance halls became popular in the 1920s and dance pavilions were built in towns or midway between communities. One of the most popular was at Anderson's Junction, where U.S. Highway 91 and Utah Highway 9 meet in Washington County. This was a gathering place for young people from Iron, Kane and Washington counties. Kanarraville residents built the Cobblecrest Dance Pavilion in the 1930s to replace an older dance hall, which had fallen into disrepair. Hartly Woodbury laid the smooth cement dance floor and Lex Shields built a band dome of bricks that still stands in 1997. In Cedar City, summer dances were held outdoors at the American Legion grounds on the corner of First West and Center Street.

Every community had a band or orchestra to play for dances, weddings and community celebrations. BAC students formed "big bands", which became popular in the 1930s and played throughout southern Utah. These high school and college students studied with Roy Halverson and A. B. Larsen but formed bands with their own young leaders. Among the better-known bands was the "Kollegiate Swing Kats", which



The Kanarraville Cobblestone Dance Pavilion. Built in Kanarraville in 1934.

played at the BAC in 1939-40 and entertained guests at the Zion Lodge through the summer of 1940. Live music was essential at school and community dances until the 1970s, so many musicians continued playing in a variety of bands. In 1981 Win Seegmiller formed a big band to provide music for birthday balls in Cedar City and in Parowan. The group stayed together to play for dances, weddings and community events in Beaver, Washington, Garfield and Iron counties. Its members included some of the Kollegiate Swing Kats from 1940.

Although aspiring dancers have learned ballet and popular dance styles from private teachers over the last sixty years, dance companies are a relatively new addition to the cultural heritage of Iron County and are associated with Southern Utah University. La Veve Whetten began teaching dancing at the BAC in 1939 as a teacher of physical education. Whetten believed young people could develop poise, grace and creative self-expression through dance, and taught folk and modern dance, adagio and tap. Known for her enthusiasm and love for students, Whetten inspired many dancers to continue studying beyond the college level and taught social dance coeducational classes until her

retirement in 1980.

In 1983 Burch Mann was lured from southern California by her friend President Gerald R. Sherratt to create a dance department at Southern Utah State College. Her dancing career stretched from her school days in Texas and Oklahoma during the Depression, to New York City and the leading nightclubs of the 1930s era, and on to Los Angeles and television. Mann's daughter, San Christopher, moved to Utah as her assistant. Burch Mann established herself as a revolutionary in the 1960's dance world when her company, the Burch Mann Dancers, introduced American folk ballet, a dance form she described as "a type of ballet that Americans could identify with – one that even Texas cowboys could like." In 1965 her company became the American Folk Ballet and began touring throughout the United States. The company took up summer residence on the campus of Southern Utah State College in 1982.

American Folk Ballet programs celebrate

the living history of America through dance and music. The American Folk Ballet Festival is an event that adds to Cedar City's Festival City reputation and that will carry the memory of Burch Mann and her daughter.

The Iron County history of dance also includes contributions of Cedar City native Joan Jones Woodbury to modern dance and dance education. Woodbury attributes her strong love of dance to La Veve Whetten, her teacher at Cedar High School and the BAC. Whetten encouraged her to continue her studies at the University of Wisconsin and to make dance her life's work. In 1964 Woodbury and Shirley Ririe, colleagues at the University of Utah, founded the now world-renowned Ririe-Woodbury Dance Company. In their fourth decade as teachers and dance enthusiasts, Ririe and Woodbury travel widely with their company to inspire audiences with their conviction that "dance is for everyone".

Ada Larsen Cannon

Ada Larsen Cannon was born to Charles Larsen and Elisabeth Riding Larsen on August 23rd, 1895. She died September 11, 1979. She married Vernon Cannon on July 6, 1915. She had four children, one girl and three boys - Mildred, Marvin, Victor and Ronald. Ada was a lifelong resident of St. George.

Ada started teaching piano lessons in about 1920 and taught for about 50 years. She taught in schools in St. George, Washington and



Santa Clara, in high school and college plus she also gave private lessons in her home. She was the church accompanist for the South and Eighth Ward LDS Church for over 35 years. She also played the piano and organ for the Cannon & Metcalf Mortuary during that time. Ada was also an active member of the Daughters of the Utah Pioneers.

Milford Hand Bell Choir

Southern Utah's first hand bell choir is the long time dream of Reverend William T. "Bill" Wagner. He made his dream a reality in August, 1995 by raising funds from local businesses and memorial donations collecting enough money to purchase two octaves of bells. The bells are made of brass and the handles bear the names of memorialized loved ones. Susan Jensen was the first director. The original bell ringers were Wendy Boyter, Kris Erickson, Mary Shaidt, Marle Schofield, Nedra Spaulding, Dawna Whitney, Ashley Forman, Arlene Malchus and Carol Wiseman. The first Christmas concert was in December, 1996 with the Milford High School Choir. Because of her heavy schedule, Ms. Jensen later asked Arlene Malchus to take over the duty of choir director.

In 1996 a third octave of bells was added and the choir became expert hand bell ringers. In 1998 the choir became members of the American Guild of English Hand Bell Ringers and attended the annual Spring Ring held in Davis County. In 1999 a beautiful set of chimes was purchased. The set of chimes has added a new dimension of mellow sound to the choir and has increased the skill level of the bell ringers. In 1999 the choir changed their name and after much debate became "The Desert Rose Belles".

Director Arlene Malchus is well qualified to direct the choir. She has ten years of piano study and served under Dr. David Shand at the University of Utah. She has also been a member of many choral groups. Ms. Malchus attended a seminar in the fall of 2000 and brought back many new ideas and techniques. The choir's skill level continues to develop under Ms. Malchus' direction and many of the musical arrangements are in the level three category. She has brought her sense of humor into play by adding sound effects such as wind chimes, whistles, hand drums and a tambourine. Short skits lighten the mood and encourage audience participation.

The choir performs all over southern Utah from Richfield to the St. George mall. In November, 2000 the choir received greater recognition with an invitation to play at the charity Festival of the Trees at the Salt Palace in Salt Lake City in November.



Southern Utah's first hand bell choir is the long time dream of Reverend William T. "Bill" Wagner. (above)

Roy L. Halversen

At the early age of seven, Roy Halversen was already a serious student of the violin. He gained considerable music experience as he studied the trumpet, played in a town band, his high school band and four years in a college band.

While he was attending U.S.A.C. in Logan, he was hired to play the violin in the pit orchestra at the Lyric Theatre in Logan. This was a professional orchestra with members of the highest caliber. The orchestra played seven nights a week for silent movies, traveling road shows and vaudeville presentations.

He graduated from U.S.A.C. in 1925 with a major in both music and English. He entered the teaching field as an English teacher at Box Elder High School. The next year he enrolled at the Julliard School of Music in New York City where he studied violin and music theory.

In 1927 Roy came to B.A.C. to teach band, orchestra theory and English. This new faculty member had an orchestra ready to accompany "The Messiah" by December and he joined with Professor Manning for an annual presentation of the "Oratorio" for the next 24 years. Halversen and Manning worked together on the famous week of opera in 1928-29 during which time they produced 5 different operas and gave six evening performances and two matinees. He prepared the orchestra and also directed the productions of "Il Trovatore" and "Cavalleria Rusticana".

He married Maude McFarlane, a fine singer and a native of Cedar City and they were blessed with three children. They left for Berlin, Germany for a year's study under some of the world's finest music teachers.

They returned to Cedar City and in 1935 Halversen/Manning presented "The Messiah" as a commemoration of Handel's birth, for the Utah State Legislature, which was meeting in Cedar City. This production was influential in saving the B.A.C. because the legislators who saw the production had been about to vote against funds for the college. They changed their minds upon finding the cultural impact the college had on the community.

The two, working with the drama department, put on a magnificent Easter Pageant at Zion Canyon for the next three years. 12,500 people viewed the last one in 1940. 1937 saw him return to New York City to the Julliard School of Music. While there he studied woodwind instruments at Columbia University, and organized a string quartet. His return to Cedar City saw a renewed interest in the instrumental music program and a marked expansion in ensemble work.

When World War II began in 1941 Professor Manning was transferred to teach at Logan and Professor Halversen was made Director of Academics for the new training program for 300 Air Corps Cadets housed at the Escalante Hotel. In addition to his music responsibilities, his college program trained cadets in the necessary basic academic subjects.

In 1947 B.A.C. produced a weekly radio broadcast on K.S.U.B. and for several years it included Roy's program, "The Singing Strings".

Professor Halversen could put a large orchestra together at any time. Not only did he use young people who he trained himself, but also he called on the townspeople to support this organization. He started training three young musicians for the orchestra before they were even in high school.

Professor Halversen took an active part in the community group, playing for many programs, weddings and funerals. The strings always supplied the music at the president's home for the graduation reception. He led the group by his eyes. You could tell when a mistake was made by the raising and lowering of his eyebrows.

In 1950 he was made head of the music department when Professor Manning left to go on a mission for the L.D.S. church. This position lasted until he retired.

Dr. Blaine Johnson replaced Professor Manning and the Halversen/Johnson team kept up the same high level of music.

In the 1950s Halversen arranged much of the music for the Cedar City Quartet and Ensemble. In addition to the Handel performance, Halversen and Johnson joined for a major choral/orchestra event on the University campus each year performing such works as Mozart's "Requiem", Bach's Cantatas and "La Traviata". In their repertoire, the long list of grand operas, light operas, requiems, oratorios, complete symphonies, overtures, band and orchestra arrangements, string quartet, and program music for all instrument combinations is unbelievable.

Professor Halversen continued on at B.A.C. and S.U.S.C. working to produce the greatest works of music and provide opportunities for students and community members. He always pursued excellence. Knowing he was dying of cancer, he wanted to do one more opera together. They produced "Rigoletto". He passed away shortly after the last performance, at the age of 66.

After Professor Halversen's death, in March of 1970, that spring he was given an honorary degree in the commencement exercises.

He was a friend, master teacher, and beloved by everyone he met. His life was filled with happiness and he loved his life's work. To him, every day was a happy occasion to go to work early, stay late, and find no reason to complain.

Heber M. Holt

Heber M. Holt was born to George A. and Nancy Jane Holt at the Holt Ranch in 1896, the year Utah became a state. Heber M. Wells was Governor at the time, hence Heber Martin was the name given by his parents.

Music was always a part of his life. As a young boy of eight, after the day's work was finished and supper over, the family would gather together to play their instruments. His sister, Dora, who was two years older than young Heber, spent time helping him learn music. All of his older brothers and sisters were musically talented and they entertained each other as well as friends and neighbors.

When his brother, Amos, returned from his LDS mission, he brought Heber a violin. At the age of 14 Heber began to play violin with the String Band and to sing tenor, lead and bass in the Ward choir. He continued singing and playing the violin until age 89.

While attending high school at Cedar City, he was invited to play the violin in the Branch Normal College orchestra. Professor Tollstrup, Heber's instructor, recognized his talent and taught him to read music. After high school he enrolled in Dixie College and played

violin and banjo with the traveling dance band. After graduation from Dixie, Heber continued his music education at BYU. He won several awards in violin and musical competition.

As an educator, he taught music and other curriculum for forty years. He coached athletics and served as principal for eight years.

Heber served his community and church well. For many years he played in local dance bands, often gratis, especially for wedding dances. His devoted wife, Erma Elizabeth Woods Holt, would attend all dances and patiently wait until he finished the evening entertainment.

His niece and singing partner, Alta Holt Truman, said: "Heber has given unselfishly of his time and talents all of his life. At one time Uncle Heber was acting as school principal, teaching six classes a day, serving in the bishopric and was Mayor of Enterprise. Many people lose interest in school and community as they grow older, but Uncle Heber, at age 89, still supports the school, church and civic activities. He is a regular at ball games, sings in the ward choir and plays in the string band."

William H. Manning

William H. Manning dedicated himself to the pursuit of excellence and expression in the field of music. As a teacher he was above comparison and affected the lives of many people. He took novice students into his classes and they came out with excellent voices.

William Hart Manning was born in Hooper, Utah and attended schools there until he graduated from high school. He obtained his degree at Weber College and the University of Utah in vocal music and went on to study under Herbert Witherspoon of the Metropolitan Opera Company in Chicago.

He taught at Weber College in Ogden and was superintendent of Summitt County Schools. He accepted a job with the Branch Agricultural College in Cedar City in 1924. He was hired to teach classes in music appreciation, history of music, vocal music, public school music and to head the music department. This was the beginning of a great musical era in Cedar City. When he came to Cedar City he felt that destiny had led him to a wonderful land and the people in Cedar City helped build a monument to music.

His first year at B.A.C. there were 55 students in the college and high school. On New Year's Day in 1925, using all local talent, he produced "The Messiah", which became a local tradition until 1978.

In 1926 four operas were produced: "Il Traviata", "Carmen", "The Bohemian Girl", and "Il Trovatore". The next year Professor Manning started the Week of Grand Opera with Professor Ira Hayward assisting. The operas were performed for six nights and two matinees of the world's finest operas.

In 1927 Roy L. Halversen came to Cedar City to take over the instrumental program. This was the start of the Manning/Halversen era of great music. They worked well in harmony. In 1930 Professor Manning took his sabbatical to study voice in Los Angeles, California. While there he became director of the Wilshire Ward Choir and they presented "The Messiah" at Christmas time. He also gave private lessons.

In the summer of 1937 Professor Manning trained a large music clinic of 300 voices from all over America who sang at the closing program staged at the University of Wisconsin. He concluded that concert with the chorus and a 100-piece student orchestra singing and playing the scene and prayer from "Cavallerian Rusticana". Because of his work at the University of Wisconsin, Professor Manning was listed in "Who's Who in American Music".

"Pa" Manning, as the students affectionately called him, was a disciplinarian and had a hot temper. While he expected excellence from his students, he also showed them kindness and geniality. He had a charisma about him that caused students to want to excel. His spirit was contagious and he participated in all aspects of college life. He composed the school song and helped instigate the "Order of the Ladle". For many years he presented an Easter pageant at Zion National Park.

His wife, Elda, was a very close companion and had a great influence on his life. She worked with him in all he undertook. They were blessed with 8 children of whom he was very proud.

He not only taught music, but also helped out any way he could. He taught German-one class early in the morning at his home, where his wife, Elda, also served breakfast. He and Elda took students into their home. They furnished food for many students and made an apartment available for students. This, along with the encouragement and counsel he gave, encouraged many students to stay in college who otherwise would have dropped out.

When World War II was declared in 1941, there were only 59 students registered that next year, eight of whom were men. Professor Manning was sent to Logan to take over the vocal department at U.S.A.C.

In 1946, after the war was over, professor Manning returned to Cedar City and the great team of Manning and Halversen was together again. For the next four years they outdid them-

selves producing "La Boheme", "Rigoletto", "La Traviata" and "Faust".

The year 1947-48 was a big year for this team. Besides the annual production of "The Messiah", two orchestra concerts, 13 performances of Verdi's popular opera, "Rigoletto" were given in Cedar City and nearby towns.

The year 1947 was Utah's Centennial and a semi-centennial for B.A.C. The music department decided to do a special and beautiful opera, Puccini's "La Boheme". In 1947, B.A.C. presented several radio shows a week on the K.S.U.B. radio station with Professor Manning in charge of the "Chapel Singers" on Sunday.

In 1949 they produced "La Traviata" and in 1950, "Faust". Professor Manning retired in 1950 so he and his wife could serve a mission in Germany. When Professor Johnson took his leave of absence in 1955-56 Professor Manning returned to campus to fill in.

The first Distinguished Service Scholarship was established in his name. He devoted his retirement years in service to the church and to spending time with his family. He passed away in May, 1967.

Blaine H. Johnson

On the highest ground, or nearly so, in Spanish Fork, Utah, stands the house where I was born. My parents were William Marcus Johnson and Myrtle Manning Hardy. I was the oldest of eleven children. Out of my childhood comes the memory of my grandmother's old pump reed organ. I loved to play it, transforming the songs we learned in school to the magic of a musical instrument, Grandma's organ. I remember learning to play a part-song we had learned called "Up in the Birches"

...Where the wind searches
Somebody perches
Hidden and high

To me, the magic of that music never left. I carry it with me still.

Beginning in the ninth grade of Spanish Fork Junior High School, I sang the lead in all the operettas through high school and then on into Brigham Young University where I sang the leads in the "Bohemian Girl" and "My Maryland".

The war, World War II, interrupted my efforts to get a master's degree in music at BYU but after three years and two months in the South Pacific, I resumed music studies in New York City. In Manhattan I supplemented the income for my family by singing in various churches in the city, in New Jersey, Long Island and up the river in White Plains, NY. I graduated from Columbia University Teachers' College with a master's degree in 1947, later finishing my doctorate in 1956. In the meantime, I again entered military service for one year in Korea during the first year of that war.

Upon returning, I began teaching at Branch Agricultural College in Cedar City. I had taught for two years at Dixie College before going to Korea. The opportunity to replace William H. Manning at BAC and working for 30 years with Roy L. Halversen was a most rewarding career. A significant program of opera, oratorio and symphonic music was developed and built upon the foundation Manning and Halversen had already begun.

Ilene Hacker

Ilene Wardle Hacker is a graduate of Dixie High School where she was a cheerleader and member of the Jetettes Drill Team. She was a student body officer and senior class officer at Dixie High. She is a Dixie College graduate and member of the Dixie College Rebelettes. She attended Utah State University where she was a member of the Orchesis Jazz Dance Team.

She is the founder and director of the 150 member Super Steppers Junior Drill Team and 50 member Prime Time Performers Senior Jazz Dance Team. Her internationally acclaimed dancers were invited to represent the United States at the 1998 Winter Olympic Games in Nagano, Japan. The dancers, ages 5 to 75, performed during several of the Olympic events in the Japanese Alps including the 4-man Bobsled and Giant Slalom.

The Governor and Utah State Legislature have honored her dance teams as official goodwill ambassadors. A special resolution by the Utah State Legislature honored Mrs. Hacker for her cultural contributions.

She was elected to become the first President of the Southern Utah Dance Consortium in St. George where she served for two years.

For 19 years she has taken dance performances throughout the world including New Zealand, Australia, (Sydney Opera House program sponsored by Reader's Digest) Nadi, Fiji, The Bahamas, several tours of Japan, Korea, Hawaii and many NBA halftime shows including the Orlando Magic, Phoenix Suns, Los Angeles Lakers and Los Angeles Clippers. The dancers have performed just about everywhere. She has taken other performers to St. Petersburg and Moscow, Russia, Kiev, Ukraine and Rome, Italy.

She is the founder and owner of Spirit International Association, which produces high school drill team and cheerleading summer camps. She was an instructor for 8 years for United Spirit Association Dance and Cheerleading Summer camps. She is the founder and director of



Above: Ilene (far left) takes the Las Angeles Laker Girls to Japan Korea and Hawaii.

Below: Ilene Hacker

the Junior Miss Utah Drill Team Pageants of Southern Utah. She is an aerobics instructor and has taught workshops in dance and aerobics in Japan, for Premier Cruise Lines, Royal Caribbean Cruise Lines, Norwegian Cruise Lines as well as local programs for Dixie College, Desert Palms Fitness Center and for community programs.

Ilene and her husband, Michael, purchased Outer Limits Skate Center in July of 1998. Cheerleading, gymnastics, jazz, ballet, military drill, hip-hop and lyrical are some of the classes offered at Outer Limits along with hockey and open skate sessions.

Ilene has been a member of the Dixie College Alumni Board, the Washington County Queen Pageant Committee and directed several pageants. She was the secretary for the Washington County Mayor's Association and former secretary to the Mayor of the City of St. George. She was a featured speaker at several Women's Conferences.

She was a featured speaker throughout Japan on the subject of the "downwind" victims regarding nuclear fallout in Southern Utah from the Nevada test site. She appeared on television specials in Japan and Italy.

Ilene is married to Michael Hacker, former resident of Fullerton, Ca. They have three daughters. Her greatest joy is her family and her dancers.



*Ilene Hacker with
the very tall Celtic
forward, Larry Bird.*

*Super Steppers Junior Drill Team.
Performances include the 1998 Winter
Olympic Games in Nagano, Japan, Los
Angeles Lakers, Los Angeles Clippers,
Phoenix Suns, Orlando Magic, University
of Hawaii, BYU- Hawaii, Cruises to the
Bahamas and Mexico.*

John Edward Bracken



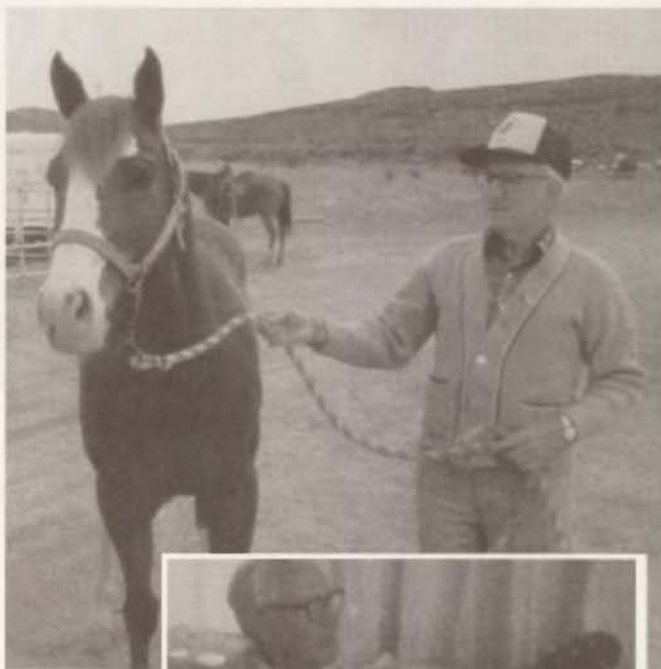
John was born in St. George, Utah on December 26, 1919. He married Elsie Nielsen of Gunlock in the St. George Temple on February 21, 1942. They had five children: Patsy (Pace), Eileen (Ratti), Gregory, Rulon and Clarissa (Rinehold). He died in Reno, Nevada on April 9, 2001 of stomach cancer. John was raised in Gunlock, Utah and lived there until 1952 when he moved to Fallon, Nevada. He lived in Fallon for the rest of his life.

John served three missions for the LDS Church. He also served in both World War II and the Korean War. He loved to be around people and people loved him. His laugh was so distinctive that everyone who knew him would recognize it even if they couldn't see him.

John loved to compete; he boxed, raced horses and played horseshoes. He especially liked to return to St. George to pitch with his friends. He liked to win but was a good loser too. In horseshoe pitching he was the Nevada State Champion in both 1980 and 1996. He placed third in the World Horseshoe Pitching in 1993 held in Spearfish,

South Dakota. He was first in the World Senior Olympics held in St. George in 1987. He always pitched in the A-division winning first place in many of the tournaments. The states in which he competed included Nevada, Utah, California, Arizona, New Mexico, Wyoming, Colorado and Minnesota. In World War II he won first place in a competition for the Armed Services, which we believe included the entire European Theater.

John also loved to play his guitar and sing. He started singing with his friend Rex Leavitt when he was a young boy. When Rex moved to Washington, John learned to play the guitar so he could accompany himself when he sang. He played at parties and on many programs. His music brought enjoyment to many people. He, his wife and girls would sing while he played. If John liked a song he would practice it until he could play it without making mistakes, then he would have his family come and sing it with him. When his grandson was on a mission in Sweden, John made a tape with many of the songs he liked to sing and sent the tape to his grandson. It was a treasured gift then and now is a way we can always remember his love for music. He loved to play and sing "the old songs" for people who were sick and could use a lift or for people who couldn't get out and needed a little joy brought into their life. It always worked!



John loved to compete; he boxed, raced horses and played horseshoes. He also loved to play his guitar and sing. He played for people who were sick and needed a little joy in their lives.

Calvin E. Jones

I am the sixth child in a family of 9 siblings born to Oscar Seth Jones and Estella Johnson Jones. When the Big Horn Basin was settled in 1900 by a colony of LDS settlers, most everyone lived in a very small log house, sometimes with a dirt roof and floor. I was born 18 years after the first settlement.

My father could chord on the piano, played a 4-string guitar and a mouth organ. He helped to organize most of the entertainment of our small town of Byron. He put on dances, doing minstrel shows and plays of every kind. All entertainment featured local talent.

By the time I was a freshman in high school, my father had obtained a player piano, which my 4 older sisters practiced on, and my older brother had a Sears trumpet. Father purchased a C-melody saxophone for me and I played in the high school band until the year I graduated when he traded that in and got a B-tenor saxophone. About a year after graduation I had a chance to play in a 10 or 12 piece (it varied from time to time) dance band. The leader of the orchestra was Carrol Whalen. We headquartered out of Cowley, WY. We traveled at least 150 miles in any direction just to play for a dance.

When WWII started, I wanted to fly. I joined Cadets and awaited my call. Just before the call came I had an accident and broke my left leg. This postponed my call for a few months before I was mustered into the service in Denver, CO. My boot camp training was at Kerns Field, southwest of Salt Lake City, Utah. My preflight and college training detachment was in Missoula, MT. After less than 10 hours flight training in cub airplanes, we were sent to Santa

Ana, CA. I washed out because I was 1/4 inch too short. I was 5'3 and 3/4 inches and you had to be 5'4". I expected to go to gunnery training but instead was assigned to a low-pressure chamber located at Santa Ana. There were 6 of these chambers in Santa Ana. The idea being to pump air out of the chamber to assimilate a high altitude flight. Here they were able to teach cadets how to use their oxygen equipment. I was in this about a year when I began to get the bends in my broken leg. They would not let me go in the chamber anymore because it could cause bubbles to form in the blood stream and could cause heart problems. I was then placed in an army band where I served until I was discharged. Part of this job was playing dances for blacks and whites as they were still segregated at this time. We also played concerts, reve'llé each night, etc.



"After returning home (from the service), the old band was rejuvenated and we played dances until about the time the Beatles came on the scene. The era of the Big Bands was over."



After returning home, the old band was rejuvenated and we played dances until about the time the Beatles came on the scene. The era of the Big Bands was over. I moved to Logan, UT. and joined a small combo and played in a community band that played in parades, for celebrations and civic events. I then moved to St. George, UT and started to play with my cousin, Charley Jones, for dances, in rest homes, for funerals, weddings, senior citizens and anniversary events. Charley played the keyboard and I the tenor sax. We played 1,278 engagements in 12 years, after which Charley retired. I finished the Winterhaven season commitment for 2001 with Peter and Joy Green.

Mildred Zabriskie Sanders

Mildred Zabriskie was born on July 30, 1901 in Kingston, Utah the tenth child of eleven children born to Horace E. Zabriskie and Delia Jane Snow. Millie spent the first 7 years of her life in Kingston and started "Primer" school there. School was generally held November through March, as the children were needed to help with chores on their farms.

When Millie was 5 years old her pa bought an organ and soon she was picking out the melodies of tunes. Her 16-year-old sister, Josie, was learning to play and together they learned to play chords. Soon she was playing with both hands. She was a very fast learner but she had a slight problem; she was so small she couldn't sit on the organ bench and pump the organ at the same time. The problem was solved when her 7-year-old brother lay on the floor and pumped while she played. If she got out of time or forgot some of the music, her pa would tap her on the head with his violin bow.

In 1908 the family moved to John's Valley, Utah. She was an excellent student and continued her education in John's Valley. She skipped the 7th grade and after completing the 8th grade her formal education was finished. During those early years she played with her family for dances and parties. In her family's orchestra, she played piano, her father and brothers played violin, her sisters played guitar and harmonica. She played for church with other musicians and accompanying anyone wherever her talent was needed. If she didn't know the music the others were playing, she would play along with chords.

In 1923 Millie moved to LaVerkin, Utah and met the love of her life, Moroni W. Sanders. They wed on April 15, 1924. They had been married for over 71 years when Moroni passed in 1995. They had four children: Verl, Fae, Alda and Mildred. Millie played for any occasion she was asked and at any time. She has often said that she plays by ear and has never had a music lesson. She can play piano, saxophone, harmonica, violin and guitar.



The Harmonetts, Early 1940's. (L to R) Lavell Whitwer, Lloyd Jackson, Pauline Wilson, Millie Sanders, Ezoie (Dixie) Harrison.

Her family's fondest memories growing up are tied to her and her music. Friends and family came often to visit and when they did they brought their instruments so they could have jam sessions. Millie never knew how many people would be at her dinner table. Millie organized an orchestra to play for dances, etc. The members were Millie and Pauline Wilson on saxophone, Dixie Harrison on piano, LaVell Whitwer on drums and Lloyd Jackson on banjo. The ladies would tease Lloyd telling him that he was welcome to wear a dress if he wanted to blend in.

In 1952 Moroni and Millie bought Page Ranch west of Cedar City, Utah. For the next 20 years they farmed, raised turkeys, cattle and ran a deer hunting camp. Their time was spent between Page Ranch and Quitchapah Ranch. They worked hard and were very busy but the music never stopped.

In 1973 Millie and Moroni moved back to La Verkin to enjoy retirement. Millie has always loved to go fishing so she and Moroni bought a motor home and went fishing.

They were camped at Otter Creek reservoir with their friends and no one was catching any fish so Millie went to their camper and got her small keyboard. She sat her fishing pole by her side and put the keyboard on her lap and started to play. In less than five minutes she had to stop playing to reel in a fish. This routine went on until she caught her limit. This is a real fish story that still makes its way around the campfires.

Millie started playing with a senior group called the Harmonetts. They were very popular and went on an all expense paid trip to Colorado Springs, Colorado. They played together until most of the group had passed away or were too ill to continue.

She continues to play whenever she is asked and plays for the senior citizens. She received a lifetime award for 11 years of service to the senior centers. The following is an account that appeared in "The Heritage" Hurricane area seniors' letter.

"On Monday, July 30, 2001 the Hurricane Senior Citizens Center honored Millie Sanders on the occasion of her 100th Birthday. Millie has always been one of our senior treasures as she has played the piano for us during the lunch hour for many years. Her music is reminiscent of the 'good old days'. She has been playing the piano by ear since childhood, including playing in her family, bands for dances and programs throughout her life. She is quick of wit with those tinkling fingers still flying over the piano keys as she played a few tunes for us at lunch."

On August 4th Millie's family hosted her 100th birthday with a grand party. 300 people attended to help her family celebrate. Her grandchildren and great-grandchildren performed a program for everyone and, you guessed 't, Millie played the piano! Thanks to all for helping to make such a wonderful day.

To date she has played in Utah, Arizona, Nevada, and Colorado and played "12th Street Rag" with the orchestra that was playing at the Santa Monica Ballroom in California. What a priceless talent and gift she has shared with us all and done so with grace and example. Her family is blessed to have her in all our lives. *Written by Alda S. Jones*



*Moroni and Millie Sanders, 1984
They had been married for over 71
years when Moroni passed in 1995.*

Quentin Nisson



*Quentin on the piano
at the St. Patrick's
Day Dance.*

Quentin's love for music began when he was very young. His parents had purchased a self-player piano for the family's enjoyment. It was when Quentin was 3 or 4 years of age that he began to love music.

His mother said at that age if he sat on the piano bench, his feet wouldn't reach the pedals so he would get down on his knees and pump the pedals with his hands in order to hear the music on the rolls. We're wondering if this is where he got the great desire to play the piano by ear. When he was about 14 the Washington Ward Primary began having lucky spot dances at the ward gymnasium for the primary kids. They each paid five cents for a ticket and Quentin was given fifty cents to play for the 2-hour dance.

Circles were drawn around the dance floor with a number in each circle, and then the dancing began. When the music stopped, a number was drawn from a hat and the couple that was standing in the circle with that number got a prize.

While at Dixie College he took a few piano lessons from Clara Woodhouse, the piano teacher at the school, and she helped him to really take hold of the piano by teaching him chords.

After graduating from B.Y.U. with a social science degree as a history major, he was drafted into the army on October 15,

1941, where he spent the next four years of his life. More than two years of that time was spent overseas in England, Belgium, Germany and France.

Quentin loved the piano so much he liked to play at every opportunity wherever there was a piano. He had an opportunity to play in some homes in Belgium when they were invited out to dinner and in some beer pubs in England.

His army experience was very dangerous after he became involved in the war in Europe. He was involved in the Battle of the Bulge in Germany and then he was sent with his anti-aircraft group to make the first landing in France on D-Day. He had some very frightening experiences and he, as well as his family and fiancé, felt very blessed to think that he was able to make it through those terrible battles and return home in good shape after the end of the war.

Quentin was released from the army in November of 1945. He was married on December 26, 1945 to Gwendolyn Turner. They purchased the Washington Mercantile in February of that year. Gwendolyn was teaching school in Washington but at the end of the school year she quit her teaching job and joined Quentin, helping at the store.

It was not long after that Quentin was asked to play the piano in a dance band in Washington. It was an old time band which consisted of Antone Neilson on drums, Israel Neilson on Mandolin and Herbert Knell on guitar. He played with this group for quite

some time. Some of the older men dropped out (Israel Neilson and Herbert Knell) and Ray Whipple, banjo, and Stanley Schmutz on saxophone and clarinet joined the band. Quentin played piano and Antone Neilson, drums with Antone's wife, Vilate, substituting on drums occasionally. Some time later, Ray Whipple had an accident with his hand at the Whipple lumberyard and he had to drop out.

It was at this time that Quentin asked Gerald Gifford from Springdale to join them. Gerald was a good musician who played trumpet and guitar and had a beautiful singing voice. Sometime later Antone Neilson, the drummer, retired from the band. Quentin asked his son, Garth, who loved to play the drums, to join them. Quentin's son, Bob (Robert) played lead and bass guitar and his son, Kelvin, who played saxophone, also joined the band. Bob has a beautiful singing voice and sang a lot of the solos as well as harmony with Gerald. Gerald's wife, Aleath, replaced Garth as the drummer after Garth quit the drums to study jazz piano. He has become a very good jazz pianist. Garth, Kelvin, Bob and his cousins Bruce and Kurtis Kendall and drummer, Marty Young, have a modern jazz band that is very good. They play for a lot of conventions, weddings, parties, etc.

Quentin's band now consists of Quentin on piano, Bob on bass guitar, Garth and his nephew Kurtis Kendall, alternating on drums, and his son Kelvin on tenor and soprano saxophones. Bob still does a lot of singing with them.

Quentin's band is a very active band, playing each Tuesday night for the senior citizen's dances in St. George. They played for a lot of the senior dances in Hurricane before the center closed. They also play for a lot of wedding receptions, ward parties and other socials at the RV parks, etc.

Besides playing the piano, Quentin was Mayor of Washington City for 14 years and Bishop of the Washington Ward for six years while they were building the new addition on the old rock chapel. At this time the ward had to pay one half of the cost of the building so it took a lot of fund raising projects to get this accomplished. He was in charge of the Washington Centennial program in 1957, which was a great success.

They still do quite a lot of playing in this area for Golden Wedding Anniversaries. They traveled to McDermott, Nevada this past summer to play for a 50th wedding anniversary. They have traveled as far as Las Vegas, Nevada and Beaver and Fillmore to play for special wedding dances.

Quentin has made dozens of cassette tapes for people who have requested their music as they record it at dances.

He has been in charge of a serenade truck for many years, recruiting all of the musicians he could find to ride on a float and serenade Washington and parts of St. George. The serenade truck started out at six o'clock in the morning on the fourth and the twenty-fourth of July. People have loved this serenading as it added so much to the spirit of the day.



Quentin (R) on the piano, Kevin Nisson with clarinet on the serenade truck for the 4th of July. This was a tradition in Washington for many years, serenading the town and vicinity.

Edna Lu McQuaid Jennings



*Solo Recital,
Dixie College
Auditorium,
May, 1950*

I was born into a musical family. My great-grandmother was Amanda Lucinda Pace Sorenson, wife of Andrew Sorenson, a prominent St. George businessman and rancher. When she was a young girl, a musician came to town and asked if anyone knew the popular song, "Lorena". She exclaimed that she did and sang it for him. She won a prize of a flutina. My mother, Juanita Seegmiller McQuaid, was also very active in musical activities all of her life too.

I was born in September of 1932, the daughter of Juanita Seegmiller and Clyde Albert McQuaid. The earliest musical experience I can remember was singing "A Penny's Worth of Pins", a duet with Terrence Judd in a program that my mother produced. We were seven years old. In my early school days, I sang in school productions.

I started piano lessons with my aunt, Winnie Tobler Seegmiller, when I was 13 years old. I loved to practice two to four hours every day. At 14, I played for church services. At 15, I studied piano at Dixie College with Carlyle Marsden. He was a great influence on me. Mr. Marsden taught me to love and appreciate the music of Johann Sebastian Bach, who still remains my favorite composer.

During those years at Dixie College, I played in many recitals including a duo-recital with Velma Terry. A year later, I gave a solo recital.

Mr. Marsden told me that he wanted me to start teaching piano and that my first student would be his daughter. My second student was the son of the Dixie College President, Elvert Himes.

Dr. Blaine Johnson came to Dixie College the same year as Carlyle Marsden. He asked me to play for his college mixed choir. I played for four years because in those days the last two years of high school were combined with the two-year Dixie College. Dr. Johnson taught me how to be an accompanist and how to follow his beat. I also accompanied his vocal students and took conducting from him. I truly loved him and admire him to this day. Those two teachers were the best!

In 1950 I did a solo recital. I married Richard Carl Jennings that same year. He was called to serve in the army and went off to Korea. That was also the year that I received my music scholarship to Dixie College.

We moved to northern California where I was able to study organ with some of the greatest organists of the world such as Dr. Sterling Wheelwright of San Francisco State University, Charles McKinney of San Francisco, Dr. Keith Chapman of Philadelphia, Pennsylvania and my greatest teacher and close friend, Dr. James Welch of Stanford University. It was a real thrill to play the big five manual pipe organ in Stanford Memorial Church. In later years I studied piano with Christopher Giles, grand prize winner of the Gina Bachauer Piano Festival.

In 1979 we moved back to St. George. In 1984 I was asked to teach piano and organ at Dixie College by Shelly and Gary Caldwell and Dr. Ronald Garner. This is my 18th year

and I am still enjoying it. I was also asked to be a member of the Southwest Symphony directed by Dr. Ronald Garner and Gary Caldwell. Incidentally, I remember playing piano in a small orchestra that Irene Everett and Ronald Garner started in the old Dixie College Auditorium in the 1960s. I also founded the Dixie College Piano Ensemble.

Dixie College purchased a baroque pipe organ in 1993. Dr. Douglas Alder, President of Dixie College, contacted Milton Barlow, a prominent businessman from Florida, about donating money to the college music department. He agreed to donate the money needed for the organ in honor of his beloved deceased wife, Gloria Gregerson Barlow. She attended Dixie College and was a member of the Dixie College Advisory Board. We were then able to purchase the German Janke-Rosales pipe organ. It is the only baroque organ south of Provo.

I founded the Dixie College Concert Organ Series with my board members Ronald Garner, Robert Douglas, Douglas Alder, Geoffrey Myers and Richard Jennings. We have had world-renowned organists perform such as Dr. Douglas Bush, Dr. James Welch, Dr. Steve Cramer, Dr. David Rothe, Dr. Richard Elliott, Dr. Paul Hessilink, David Chamberlain and David Pickering.

The American Guild of Organists, St. George / Cedar City Chapter was founded in 1989. I am a charter member and past Dean. It was founded with the following members: Robert Douglas (first Dean), Jan Harrison, myself, Florence Pickering and Dr. David Morris.

The St. George Bach Festival was founded in 1995 by Robert Douglas and Lu Jennings. We dreamed of and planned for a Bach Festival 10 years ago. We had our first festival in 1997. We've had great success. We've had string orchestras, famous organists, the Utah Opera Company and high school choirs and orchestras. We are changing our name to the Utah Bach Festival.

I have served as president of the Southwest Guild for the Performing Arts and instigated the "Homes for the Holidays" fundraiser to procure money to buy instruments for the schools and scholarships to Dixie College. We raised the money to purchase the 9' Steinway Concert Grand Piano at Dixie College. I also served on the board for the Celebrity Concert Series.

My husband is Dr. Richard Carl Jennings. We met at Dixie College. He was a piano and vocal student and played on the football team. He played trumpet in the school band. We both played in the orchestra for the musical "Roberta" with Dr. Blaine Johnson and Earl J. Bleak directors. Through the years we've enjoyed music. I've accompanied his singing voice for all occasions. He has led ward and stake choirs. We've truly had a great life. He practiced dentistry in St. George and San Francisco, California and also taught at the University of California Medical Center. He also went to school there as a student and was student body president. We have six children, all musically talented: Jeffery McQuaid, Bradley Richard, Thaddeus Clyde, Robert Alpine, Julie Anne Jennings Imlay and James Marshall.



Above: Dixie College Piano Ensemble, 1998, featuring the Janke-Rosalis Baroque Pipe Organ, (L to R) KimberLee Gardner, Tammy Barben, Tami Jennings, Lu Jennings, (Seated) Lisha Rogers and Johanna Anderson.

Next: Edna Lu Jennings, 1997

The Stirland Family

Polly's life in Sugar City, Idaho was centered around the family and their music. The family lived in a little frame house by the railroad track. Polly was the youngest of ten children. The depression was affecting every home. The older brothers in the Smith home helped support the family. It was the music in the home that kept their spirits alive. David Smith, their father, had been a concert violinist in Salt



Lake City. Every morning the first sounds heard were his violin. It was always pleasant going into the little kitchen to get ready for school by the warm stove with the roaring fire and bubbling oatmeal cooking for breakfast. Their father danced around the kitchen playing his violin. There was no despair from the depression in this little setting. The joy from the music heard daily erased all gloom that was prevalent everywhere. It was a

race for the piano every morning. Each child played several instruments well. At one time the family had a band. They played on the front lawn and the neighbors came from all around and danced. Mr. Smith had organized a town band that included his little sons. They played for dances and marched in



Top: Polly and Gordon Stirland,

Next: Family Clogging at the Washington County Fair, 2000.

Polly, Cindy, Beatrice, Megare, Nicole, David and Kari.

their uniforms for the 4th of July.

Polly Smith met Gordon Stirland when they were students at Idaho State College in Pocatello, Idaho. They married in September 1949 and moved to Corvallis, Oregon where Gordon continued his graduate studies. After Gordon received his Master's degree in Pharmacology, he was recalled to serve in the Korean War where he earned the rank of Lt. Commander. To pass away the long hours on the ship, Gordon began learning to play the guitar. When he came into port for a few weeks, Gordon would play the guitar and sing while Polly danced. Those were fun times. They had a one-year-old baby, Kortney, who would sing and dance along with his parents. A year later, while Gordon was still in the service, another boy, Robert, was born. At only 7-months old, he too hummed the songs he heard his parents sing. It was apparent to Gordon and Polly that their children were destined to be musicians.

With this background, Polly never doubted that her children would be musical. Music came as naturally as the air they breathed. Each child was

blessed with musical ability. Kortney, the oldest son, began piano at the age of 9. He had a gift for playing the piano and had lessons throughout his school years. Kortney played everything from Bach and Beethoven to ragtime. Eugene Jelesnik awarded him the title of young concert pianist when he won the Kiwanis talent competition. While a student at Dixie College, he was honored with a standing ovation when he played Chopin's "Polonaise" on the Founder's Day Program. Kortney had the opportunity to study with Gladys Gladstone and traveled monthly to Salt Lake City for lessons. He entered piano competitions winning many honors. He organized bands and taught school before deciding to become a pharmacist. After moving to Kanab, Utah and establishing his business, it was time for Kortney to spread his talent around the town. After years of work and with the help of many talented dedicated people, Kanab now has its own Symphony. They are called the "Symphony of the Canyons" and Kortney is the director.

Their goals are lofty. They have concerts often with the Messiah a highlight each Christmas. They accompany the town musical and thrill the audience each year with concerts. During the summer of 1996, they were honored to play in the Symphony Hall in Salt Lake City. The city named the day Kanab Day at the Festival for the Arts. Wherever music is needed, Kortney is usually there performing or directing. His dedication to music in Kanab will influence many lives for years to come.

The family joins together to perform variety shows. They present classical, jazz, country, ragtime, 40s music and the latest hits. They sing harmony, play instruments and dance. David, Michelle and Cindy performed together throughout their years at Dixie College. Each year for 20 or more years, the family has performed at the Washington County Fair. They have used their musical ability throughout their lives in service. David was Sterling Scholar on the trumpet, and played in the band throughout high school. He played "Taps" for military burials for many years and was presented with an American flag by the American Legion.

Cindy had the lead in three musicals in high school and sang and danced with her sister, Michelle. They performed for two years with Roene DiFoire in the program bureau at Dixie College where they were known for the song and dance "New York, New York". Cindy has taught tap dancing and clogging with Polly for 20 years. They win numerous awards with their students. Cindy and Michelle have been three-time-winners of the State



Kortney and David have also won first place in the State Farm Bureau contest. Michelle is a classical guitar player and shares her talent with young students in Delta. Robert played trombone throughout the time he was in high school and was awarded a pearl "H".

Farm Bureau contest. Cindy was the grand finale winner on "Talent Showcase".

Kortney and David have also won first place in the State Farm Bureau contest. Michelle is a classical guitar player and shares her talent with young students in Delta. Robert played trombone throughout the time he was in high school and was awarded a pearl "H". While at Dixie College he played solo in the jazz band. He is remembered in Hurricane for playing "76 Trombones" when his family presented "The Music Man" for a local book club. His greatest love of music is jazz.

None of the children have considered music as a career. It has been the part of their lives that has bonded the family together. They have shared their music with hundreds of young and old by entertaining and teaching. Polly has also been involved for forty years in the Hurricane community. For many years she directed award winning road shows, pageants, variety shows, etc. She won first place in a Washington County song-writing contest with her song "Call it Utah". With a committee of citizens she was chairman of a Fine Arts committee that brought the ballet, Utah Symphony, concert pianists, art exhibits, etc. to Hurricane for nine years. Gordon loved opera and classical music. The children remember how they would sit on the floor with their parents and listen to "Carmen".

The third generation of musicians is growing rapidly. There are dancers, singers and many of the children play instruments. The Stirland family is grateful to everyone for the many opportunities to serve in their communities. Their lives have been blessed and enriched. They hope that all who have been involved with them in any way will know the extent of their gratitude.



With a committee of citizens Polly was chairman of a Fine Arts committee that brought the ballet, Utah Symphony, directed by Kortney Stirland.

Robert Carl Foremaster

Carl Robert Foremaster

Robert Carl Foremaster was born 17 April 1929 in Alamo, Nevada, the son of Carl Eli and Emma Richards Foremaster. He was blessed to be raised in a family with one other brother, Richard and a sister, Alice, and spent his growing-up years near the small community of Alamo helping his father around their ranch. He had a younger sister, Emma Faye, who died soon after birth. Bob's school years through high school were spent in Alamo.



Robert Carl Foremaster

Though he could play any instrument, the saxophone was his first choice.

Bob's introduction to music began when he was about six years old. A man by the name of Myers came to the Pahrnagat Valley to work on the ranches in the area. He played classical music on the violin and Bob started taking lessons from him. The old man was a drifter and when he left the valley, Bob quit playing the violin. The violin lessons were only the beginning of his musical abilities for he was born into a musical family. His father played the accordion, his mother the piano, his brother, Richard, the bass fiddle and his sister, Alice, played the saxophone.

When Bob was about nine years old he started taking music lessons on the saxophone from Horace Reid and became a member of the Pahrnagat Valley band.

He later played with Mr. Reid in his orchestra, which became famous and was in demand all over the area.

Bob served his country during World War II and after his discharge came to St. George to attend Dixie College. He continued with his music and became a member of an orchestra known as the "Vet Swingsters" composed of war veterans who were attending Dixie College. It was here in this orchestra that he met his lifelong friend, Doug Liston, and they continued playing together until his death in 1969.

Bob married Helen Truman 22 July 1950 in Alamo, Nevada. They ran a motel and gas station in Alamo for many years and he also delivered gas. He had a contract delivering the mail to and from Alamo and Caliente, Nevada.

The Pahrnagat Valley School had been without a band program for many years so in 1966 Bob formed a band. He was their band instructor for three years and his three children had the privilege of studying music with him in this program. The band program gave him great satisfaction as it gave him the opportunity to teach the students how to play most any instrument they had. He seemed able to play each instrument with the touch of a master. Though he could play any instrument, his saxophone was his first choice and during his adult life, he played for nearly every wedding, school dance and community function, not only in Alamo, but in Lincoln County as well. In addition to his commitments in Alamo and Lincoln County, he played every weekend in Caliente with an orchestra.

While hunting deer with his brother, Richard, he had a heart attack and died in the hills on 25 October 1969. His death was a shock to his family. He passed his musical abilities down to his children, especially his daughter, Kathleen. He is buried in the family cemetery in Alamo, Nevada, overlooking the valley he loved so well.

Walter and Jessie Eagar

The Eagar family's fascination with playing music began almost a hundred years ago with a young boy named Walter Clinton Eagar. Walt, as he became known, was born in Old Mexico. His family moved to Arizona and then to Hurricane, Utah. He heard a group of musicians play for a dance in Hurricane and was fascinated with the fiddle player. As a youth, he herded sheep on Cedar Mountain but didn't earn enough money to buy a violin. He carved one out of wood and taught himself how to play. In those years he also learned how to play the harmonica. While in Hurricane High School he learned the alto sax and met a beautiful young girl by the name of Jessie Webb. She was also in the high school band. The music they made together led to their marriage and six children.

In the 1920s this young couple moved to the town of Leeds and blessed the town with its first music. As the young family grew, the children began learning instruments. Duane and Wendel mastered the saxophones and Ross became

a dynamic drum player. The one and only daughter of the family, Idonna, played the flute and also learned the piano. By this time, Walter was a master on the saxophone, violin and harmonica. Jessie, his sweet wife, our mother, could blaze the piano keyboard as well as the xylophone and improvise rhythms. The family played music for every occasion: church, weddings, holidays, weekly dances, funerals and special occasions.

They played for many old time dances playing music for schottisches, reels, Spanish waltzes, Berlin polkas and the Var-Sou-Ve-An. They also played music for the Virginia reel, the Danish Slide-off and various quadrilles.



Walter and Jessie composed the music and words for "Beautiful Dixie", which was enjoyed throughout southern Utah.



Over the years the Eagar family played music in forty towns, back in the days when communities had to make their own fun and there were a lot of dances. At many of the places where they went to play, people of the town would come up and ask them if they would move to their town so that they could enjoy their music all the time. The family, especially Walter, was never happier than when they were entertaining with their music. Walter had an Irish twinkle in his eye and when he tuned up his fiddle and began to play, it seemed that everyone's feet had a mind of their own and would tap to the happy rhythm.

Michael, was the youngest of the six children. He and his brother Lee enjoyed the family music, although they were too young to play with the family when they were really going strong. The children began marrying and going into the military. One of their sons, Ross, was stricken with polio. Through all this, however, "the band played on", as Walter and Jessie brought joy to a lot of people as they continued to play music for communities, church and senior citizen dances. At various times there were other musicians who played in the band and helped provide entertainment.

Most of the family members have continued their music. Wendel and his band are now playing at various places in northern Utah. Walter passed away in 1995, but he left a great legacy of music for his posterity, many of whom are talented musicians today. Jessie is coming up on 93 years of age and her beautiful hands can still dance across the keys of her old beloved piano, which she has in her room along with her xylophone.

Even though Ross was stricken with polio and didn't win the battle with the disease, he won a courageous battle of life and is still remembered by many people as the most dynamic drum player they ever heard.

Walter and Jessie composed the music and words for "Beautiful Dixie", which was enjoyed throughout southern Utah. Following are the words:

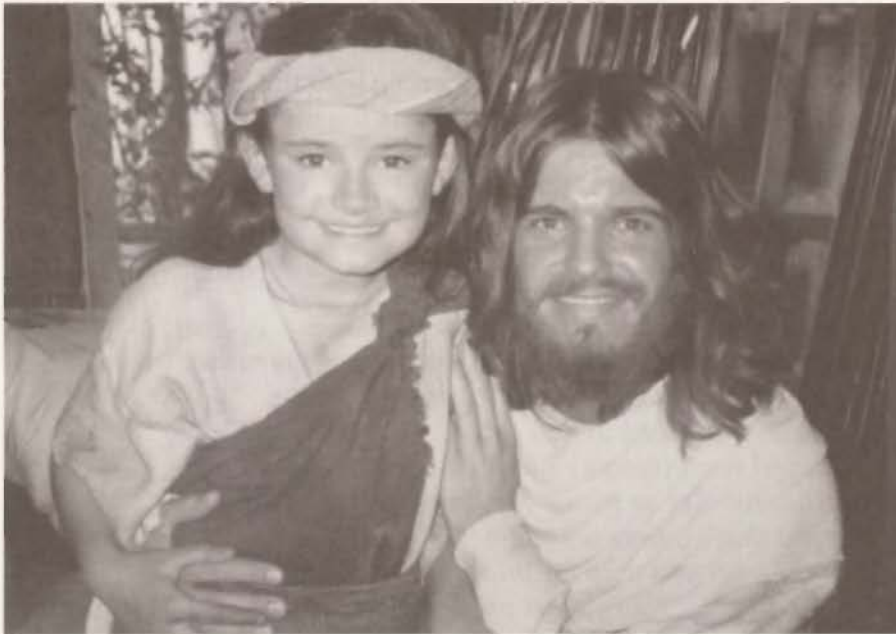
*"Our Fathers had their hardships in Dixie days of yore.
But now good fortune smiles on us and hard times come no more.
We will not forget the good times when we danced by the light of the moon.
We made sorghum candy at husking time. Bedtime came too soon.
There is a land called Dixie and it beckons to me,
where the sun shines bright and everything's right. 'Tis a place I long to be.
God made our colored mountains. Let us praise him in our song.
We live in beautiful Dixie, and that's where we belong.
'Tis a place where old friends greet you with hospitality,
where people smile and wave to you. There's just no place like Dixie.
God made our colored mountains. Let us praise him in our song.
We're happy in beautiful Dixieland, and that's where we belong."*

The Eagar family music will long echo in the towns and valleys of Utah, Arizona and Nevada, where they provided the happy rhythm for many people to dance and celebrate life back in an era when music and culture were not readily available to a lot of folks. If you drive to Leeds and then continue on the road to Oak Grove Campground at the base of Pine Valley mountain, and if you will sit down underneath the giant ponderosa pines and listen, you may still hear the happy sounds generated from many occasions when the home town of Leeds would gather there for the 4th of July celebration and to hear Walter and Jessie's music echo off the majestic mountain.

Whitley Osborn



Whitley Osborn's parents realized she had musical ability by the age of two. In 1994 when Whitley was only three years old, her family took a trip to California. They stopped at Knott's Berry Farm. After going on rides, watching the entertainment, and stopping to get something to eat, Whitley's parents, Blair and Lisa, and her older sisters, Tiffany and Shayla, noticed that Whitley was nowhere in sight. After looking for a minute or so they walked around a corner and noticed a group of people looking at something—that something was Whitley sitting with her legs crossed singing "I love you, you love me" while her head tipped from side to side. The group of people watching started clapping. From then on, Whitley loved making others happy by performing for them.



In kindergarten, she won her class talent show and performed "Are My Ears on Straight".

She acted the part of the butterfly girl in the Legacy movie "Testaments",

When Whitley would sing to the dog, Goldie, Goldie would sing back. When she was only three years old, her church Primary asked the children to learn the thirteen Articles of Faith. By the end of the year Whitley could recite all thirteen by song. When Whitley started kindergarten, she won her class talent show and performed "Are My Ears on Straight" in the West Elementary School talent show. When Whitley was six, she auditioned for her first musical, "Utah!" She didn't receive a part but con-

tinued trying, participating in the Farm Bureau Talent Find.

Whitley started a combo dance class and a musical theater class at the Tuacahn Center for Performing Arts. In the fall she auditioned for

the musical, "Princetales, The Storybook Princess". She was given a speaking part and loved performing on the Opera House stage. In 1998, Whitley auditioned again for the summer production of "Utah! The Peacemaker Saga" at the Tuacahn Amphitheater in St. George, Utah. She was given the part of a Native American girl. She didn't have to dye her hair or wear a wig like most of the other Native American performers. She did have to dye her skin darker before each evening performance but she loved it anyway.

Whitley and her sister, Shayla joined the Watson Eastman Talent Agency and went on several auditions for voice-overs, movies, commercials, etc. in Salt Lake City and Provo, Utah, sometimes having to return several times a week to go to callbacks. In November of 1998, Whitley auditioned for the new LDS Legacy movie, "Testaments",

that was to be played at the Joseph Smith Memorial Building in Salt Lake City. In January, Whitley had a callback for "Testaments" in Provo at the LDS Productions Studio. Keith Merrill was the director and had Whitley, age seven, read sides (scripts) for the part of Mara while holding a play monkey. She got a call from Shelley Watson telling her she had received the part of the butterfly girl in the new Legacy movie. Whitley was on the set for two days.

When Whitley was seven years old she received an honorable mention in theater from the Utah PTA in Salt Lake City. That same month she participated in the Miss Dixie Pageant. She was given the title of Little Miss Dixie, which has enabled her to share her singing and acting talents. That summer the production of "Joseph and the Amazing Technicolor Dreamcoat" played at Tuacahn from June to September. Whitley received a part in the children's cast. In September Whitley was given the opportunity to sing at the Dixie Roundup Rodeo and perform at the farm Bureau Talent Find. In November she won awards for her Reflections entries at West Elementary for theater, dance and photography. Whitley and her sister, Shayla, performed at Tuacahn's Festival of Lights in December. In January 2000, she won the storytelling contest at school. She went on to the district storytelling contest and received excellent reviews. She was chosen to perform at the First Night Festival 2000.

St. George Musical Theater held auditions for Annie in February. Whitley was given the leading role of Annie. It played at the St. George Opera House to sold-out crowds from March 30 through April 24, 2000.

The summer of 2000 Whitley was part of the ensemble of "Music Man" at Tuacahn. In October she was part of the opening and closing ceremonies for the Huntsman World Senior Games in St. George where she was part of a singing ensemble. In November she was asked along with her sister to perform a Christmas program at the Jubilee of Trees at the Dixie Center. She participated in the Southern Utah Performing Arts Festival in January. The summer of 2001 she spent her fourth season at Tuacahn in the production of "Oklahoma".

She continues to develop her talents by taking classes in private voice (from Melinda Larson), piano (from Allen Lenicheck), and many dance classes including jazz, ballet, modern, hip hop and musical theater from Brian and Melinda Larson at Diamond Talent Productions. She auditioned and is now singing in a caroling group of children called Hands in Harmony. It is directed by Rick and Wendy Jensen. The Farm Bureau Talent Find was in Enterprise, Utah during the month of August. Whitley entertained the crowds by singing and yodeling along with some tap dancing to the song "I Want to be a Cowboy Sweetheart". She won second place. Whitley has an ambition and drive that most ten-year-old children do not have. Once she decides to do something, no matter how long it takes, she does it. Yodeling was one of her determinations. I believe she will succeed in whatever choices she makes in life because of her desire and her love for others. She has a positive attitude and her smile is contagious.

Whitley in the leading role of Annie at the St. George Opera House. "Annie" played to sold-out crowds from March 30 through April 24, 2000.





Shayla at age eight playing the part of Amaryllis in "Music Man".

Shayla Osborn

Shayla Osborn first experienced the world of music as a newborn. When it was time for bed, her mother or father would play lullaby music. As she got older, she would look forward to her nap and bedtimes. During the day she would hear nursery rhyme songs, church primary songs and learning songs. By the time she was two, she could recite her name, address and days of the week using songs. When friends and neighbors came to visit, she would dress up and entertain them with "Shayla songs" that she made up complete with actions. Friends seemed to leave our home with a bigger smile than when they came. When Shayla was three years old and started Primary, she could sing many of the songs that were sung at church on Sunday. She started pre-school when she was four years old and loved it.

At age six Shayla wanted to take jazz and ballet. When she was seven she asked to start a musical theater class and private voice lessons from Pierco Shelline at Westside Studio for Performing Arts. She sang in the 4H talent show and won first place. At the age of eight she auditioned for her first musical, "Music Man". It was a daylong process, but it was also very rewarding. She was given the part of Amaryllis.

During the month of December, she and her sisters, Tiffany and Whitley, entertained church groups, rest homes, trailer parks and friends with a Christmas program of singing and dancing.

The next spring Shayla auditioned for the musical "A Day, a Night, and a Day". She was part of the ensemble and the understudy for Sarah at Tuacahn Amphitheatre. She then auditioned for the summer musical production, "Utah!" at Tuacahn. She was given the role of Sophie Hamblin, Jacob Hamblin's daughter. The production played from June to September of 1997.

After summer Shayla started classes at Tuacahn Center for the Performing Arts. She took jazz, ballet, musical theater, voice lessons and piano. That fall, "Princetales, The Storybook Princess" was auditioning for various roles. Shayla's sister, Whitley and mother, Lisa, also tried out and all received roles. It played to sold-out crowds at the St. George Opera House.

The summer of 1998, Tuacahn changed the script of "Utah! The Peacemaker Saga". Shayla received the role of Norma Sanderson. Shayla and her sister, Whitley, performed at the Dixie Roundup Rodeo in September. She participated in the World Championship for Performing Arts in Los Angeles, California in vocal, acting and modeling categories. She received Gold and Bronze medals and as a result, talent agents approached her requesting contracts.

At Dixie Middle School she has played the flute and guitar and participated in annual talent shows performing vocal and dance numbers. She received awards in DMS PTA Reflections program in theater, dance, visual arts, photography and musical composition. She

was on the honor roll and still managed to take dance classes at Diamond Talent Productions in modern, tap, jazz, ballet, Pointe, hip hop, ballroom and musical theatre. She is also taking private voice from Melinda Larson and piano lessons from Allen Lenicheck. She was asked to teach two classes in musical theatre to younger children at Diamond Talent Pro.

In March of 1999 St. George Musical Theater put on the production of "Sound of Music". She played the part of Brigitta. She participated in the Miss Dixie Pageant in April and was crowned Junior Miss Dixie enabling her to share her singing and dancing talents. That summer she was in the productions of "Joseph and the Amazing Technicolor Dreamcoat" and "Seven Brothers" at Tuacahn. In December of the same year, she and her sister, Whitley, did performances at the Festival of Lights at Tuacahn. The production of "Music Man" was produced the summer of 2000 and she was given the part of Amaryllis for the second time. In August she was a part of the Tuacahn entertainment at the Boy Scout Utah Jamboree. That fall she performed in the opening and closing ceremonies for the Huntsman World Senior Games.

In January Shayla participated in the Southern Utah Performing Arts Festival receiving top scores in musical theatre and vocal performances. She was also part of Tuacahn's summer production of "Oklahoma". This was her fifth summer at Tuacahn. She won the Farm Bureau Talent Find and went to the Utah State Fair in September intending to perform a song she had prepared long before, but on the journey to Salt Lake City she decided to change her vocal number to "God Bless the USA". She wanted to dedicate it to those who were suffering because of the terrorist attack on America on September 11, 2001. Everyone stood up at that time and wept for America. She has performed for many other occasions such as weddings, reunions, Butch Cassidy Festival, First Night, S. G. Fire Department, St. George Arts Festival. She loves to try new and different things. Her mom always quotes: "You have to move to get there." Shayla has a very positive attitude about life. She would like to use her talents to touch the lives of others. She would like each individual to know that they are special and that they are loved. Heavenly Father is always there for us when we need him. We are each here for the same reason and that is to love one another and help others to be their best. By doing this it will make each of us happy.



Shala at Amaryllis in "Music Man" as performed at Tuacahn. Summer of 2000.

Wesley Holt

I can't remember when I didn't have music in my life. My sister, Alta, played the piano and wrote music. My dad played the violin and mandolin. My brother played the guitar, sang and wrote music. We sang a lot in our home but I can't remember when I began.

My sisters would dress me in a cowboy hat and rope and set me on the teacher's desk at school and have me sing to the class.

I began in grade school playing the saxophone. I can remember my folks purchasing it from Uncle Heber M. Holt, our band teacher. We didn't learn very much music. We were taught that if we saw a certain note, it was so many fingers. Perhaps I didn't learn and others did.

When I was in high school, I began playing with the community dance orchestra. Hal Lund also played the saxophone, Norman Hunt, the trombone. He went to college and studied music and obtained his doctorate and became head of the music department at Long Beach State.

Our band, for most of my playing time, was made up of Erma Bracken or Hope Jones



Truman at the piano. Uncle Heber M. Holt played the banjo and the violin. Roy Staheli played the coronet, Deward Terry the violin and either Merrill or Maser Terry on the drums. Any of the Terry brothers could sing some of the tunes we played. None of us used music. We all played by ear.

In those days, 40's and 50's, we danced most every Friday and Saturday night. From Christmas to New Years, we had a dance every night. We played all over the southern part of Utah and Nevada. We played at the annual Labor Day Celebration in Pioche, Nevada. One of the highlights of the year would be the 3rd of July dance at Veyo. The dance would begin the 3rd and end the 4th at daybreak. We played free for wedding dances.

I can remember that I was just a high school boy, but I played in dance bands with other youth. Amos Hall had a small band and we played in Modena, New Castle, Central and other places. We had a lot of musical talent in Enterprise-fine choirs and quartets. Uncle Heber Holt and my sister Alta sang many duets. What a delight it was to hear them.

At 18 I joined the Navy. When the war was over I came home and went to Dixie Junior College. It was there that I played in Mr. Bleak's band and sang in Dr. Newell B. Waite's chorus. I finished college at BYU and moved to Caliente, Nevada to work in my father-in-law's store. I played in the bars a little and worked in the church youth groups...what a contrast. Jerry and Harris Engle and I furnished the music for all of the ward dances and the M.I.A. socials. I played the sax, Harris was on the trumpet and Jerry played piano.

Beverly Cramer moved to Caliente and the Engles moved to Las Vegas so Beverly, Merrill Terry and I played lots of dances. Beverly Cramer was terrific on the piano. She was the daughter of Roy Staheli and had played in our Enterprise band when I was in high school.

I hesitated to write because I felt that I wasn't very well trained and didn't know much. We just played what we felt and people loved to dance to music with a good beat and swing. I am 74 now and my grandson is playing my sax in the grade school band.

Leon M. Watson

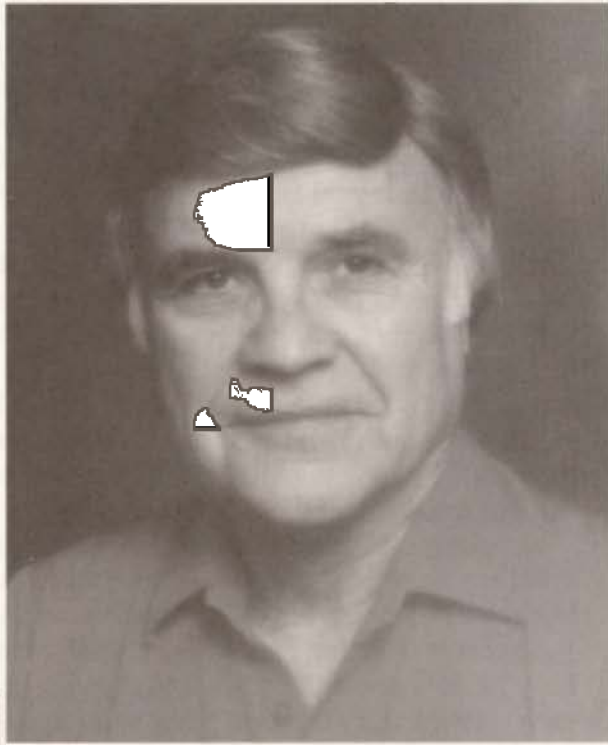
Leon M. Watson left a legacy of dedication to civic affairs in the St. George community. He introduced Kiwanis and brought Little League baseball to St. George. He served as the first President of Little League Baseball in our area. He served on the City Council and various other community organizations. He organized and began our yearly 4th of July Fireworks at the Sunbowl, and the community Easter Egg Hunt at our city park.

Many remember Leon for his love of music. "The Combo" which consisted of Ron Garner at the bass, Ron Haslam at the piano, and Leon on the drums delighted audiences with their classy renditions. Leon later organized a band that played for many years at civic and religious events. It was known as the 4th of July Band or the Undixieland Band. They could be heard throughout the streets of St. George in the early dawn hours of each 4th of July welcoming and awakening the residents of St. George to the 4th of July festivities.

His family credits him for their knowledge of music. There was rarely an evening meal that did not consist of "name that tune". His children could name all the songs of the 40s and the Big Band era. And by no means did he only quiz his children; friends also became fair game for his tests of musical prowess.

He married his college sweetheart, Barbara Jane Wilson in 1947. They are the parents of three children: Kyle Richard Watson R.Ph., David Leon Watson J.D., and Tracy Watson Winward M.D.

Leon was also a first-class athlete taking honors throughout his years. He was a member of the University of Utah basketball team in the late 1940s, a team that took the national championship.



Leon organized a band that played for many years at civic and religious events. It was known as the 4th of July Band or the Undixieland Band.

Members of his band included LuWayne Barber, D. J. Barraclough, Ralph Bever, Elaine Brickey, Jim Brickey, Gary Caldwell, John Davis, Ron Garner, Peter Nichols, Shirl Pitchforth, Stan Schmutz, Brent Snow, Bruce Stucki, Shane Warby, Barbara Watson, Launa Whitehead, Tish Stucki, Wendell Gray and Steve Kalke.

Val Hicks

Two people are responsible for my becoming a musician and music educator. First of all, my mother, Inez Holdaway Bretz, was vastly influential. She played the piano, sang and composed songs. Some of my earliest memories are of mother at the piano involving our family in music. On car trips she would get us singing to pass the time and in church she would accompany singers and sometimes perform solos.

Armout Willardsen (choral director at South High School in Salt Lake City) was the other great influence on me. He taught me to understand and appreciate fine music and our a cappella choir often performed choral masterworks.

Another vital factor in my musicianship was joining the SPEBSQSA* in 1952. I became a musical judge and began traveling throughout the United States, Canada, England, New Zealand and Europe adjudicating and coaching quartets and choruses. I soon became a choral arranger and composer. I have been a member of ASCAP for 30 years. (*Society for the Preservation and Encouragement of Barbershop Quartet Singing in America)

I enrolled at the University of Utah in the fall of 1952 with the goal of majoring in business, but my interest in the business world waned as I became more connected to music. I joined the music fraternity and created quartets and quintets to perform on campus and around the Salt Lake Valley.

In 1962 I enrolled in the Master of Music (MM) program at the University of Southern California in Los Angeles writing my thesis on the choral music of Ralph Vaughan Williams. My thesis won honors at my graduation convocation. During the 1960s I was teaching junior high choral music in Brea in Orange County. These were busy years because in addition to my teaching and MM work (a 70-mile round trip to each class), I was doing coaching and arranging for the Dapper Dans at Disneyland, coaching and arranging for the Osmond Brothers on NBC's Andy Williams Show, the Clinger Sisters on the Danny Kaye Show on the CBS TV network. In 1963 I assisted one of the singing groups on the Lawrence Welk Show on ABC.

When I received my MM from USC in 1969, I moved back to Salt Lake City to begin my PHD program at the University of Utah. I chose this campus because I wanted to work on a daily basis with the 2 choral experts there, Dr. Bernell W. Hales and Dr. Newell B. Weight. I sang with the Chamber Singers (Dr. Hale's group) and became assistant conductor to Dr. Weight and the a cappella choir. My doctoral dissertation was on avant-garde choral notation systems. I finished my PHD courses with a 4.00 GPA.

In 1972 I began training music teachers at California State University, Fresno and I wrote articles in various journals, including one in the MENC Journal (Music Educators National Conference) on the topic of the verbalization we use in rehearsals. I started a male chorus there and adjudicated at public school music festivals.

In 1976 I began teaching at a large community college in Santa Rosa, California, and after 19 years on the faculty I retired and came to the St. George, Utah area. In Santa Rosa I taught music theory, musicianship and directed several choral ensembles. During my professional career I received a national award from the MENC. I have lectured and delivered academic papers. I have written articles in the Grove Dictionary of Music, for the Encyclopedia of Recorded Sound, I am listed in Who's Who In Music. My songs and arrangements are sung in the USA, Canada, England, Sweden, Belgium, Germany, South Africa, New Zealand and Australia.

Michael A. Beard

Mike was born August 2, 1956 in Murray, Utah. The Beards were a musical family. His mother played the piano and sang. She saw to it that each of the six children had ample opportunity to learn piano and other musical instruments. As a family, they performed for many church special occasions. Each child played at least one instrument. Mike played the drums. He later participated in a rock and roll dance band. It was his mother's desire that the family orchestra play at every opportunity but the children had other ideas so the family orchestra faded away. The children still had many opportunities to perform, mostly in church functions. Mike's earliest memory of performing is of singing with his older brother and sister in the old Union Third Ward Cultural Hall for Junior Sunday School.

Mike began singing while attending Hillcrest High School. He participated in choirs and musical productions in school. Thanks to the supportive nudging of his parents, Robert and Dorothy Beard, and Mr. Leo Dean, his high school choir teacher, Mike was able to attend the University of Utah on a vocal performance scholarship. He has sung with the Mormon Youth Chorus under Robert Bowden and has soloed for many churches in Salt Lake City.

His music has opened many doors for him and his family. While pursuing work at a Salt Lake City Funeral Home, Mike was spotted by one of the Funeral Directors while singing a solo at a church. The Funeral Director suggested to the owner of the Funeral Home that he should try Mike at singing at funerals. Consequently, Mike served as the staff vocalist for Deseret Mortuary in Salt Lake City for 13 years, during which time he performed for several thousand funeral services. He feels that it has been a special privilege to serve grieving families in this way.

In 1987 Mike moved his family and joined Ted Spilsbury in the funeral business in St. George. He continues to have the great opportunity to serve many families with his music. Mike has had the opportunity to perform as the featured artist for several programs in the historic St. George Tabernacle. These have been wonderful experiences for him.

Mike and Lori love this community and regard their decision to move to St. George as the most positive thing they have done for their family. Whether singing in a funeral, church choir, for special programs or even just at home with the kids, music is a large and valued part of their lives.

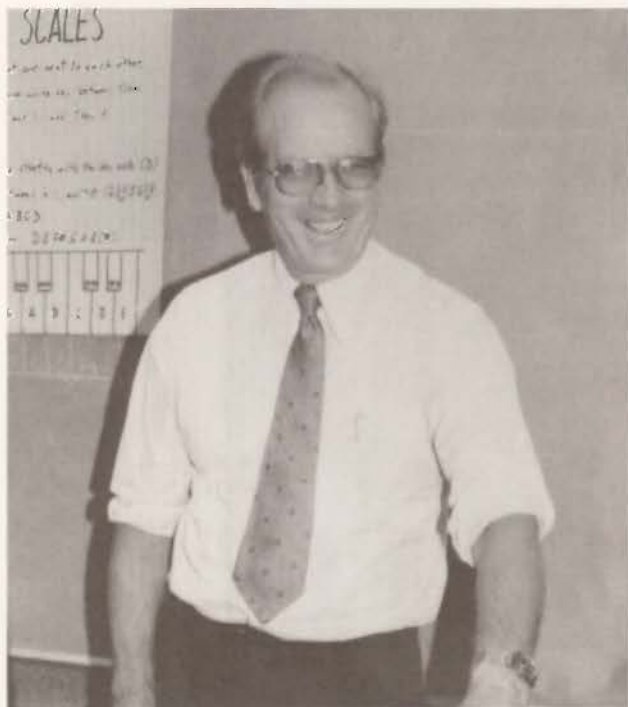


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Robert Scott Potter

Robert Scott Potter was born January 20, 1920 in Medford, Massachusetts, a suburb of Boston, to Archibald Carlyle and Kitty Leola Scott Potter. His father died when he was a little boy less than three. His mother had to provide for the family and there was not enough money for musical training.

When he was a teenager he had a great desire to know more about classical music so he caddied for the golfers to earn 35 cents and hitchhiked to Boston to attend the special performances of the Boston Symphony during the winter season. He paid 25 cents for the cheapest balcony level seat reserving 10 cents for the train ride home. In the summertime he attended the wonderful free concerts at the Esplanade Shell on the Charles River. He absorbed every composer's wonderful music. Music wasn't his only interest, though. In high school he studied French and at Emerson College he participated in ballet.



When World War II involved America in 1941, he joined the Army Air Corps and was stationed in Australia and the Philippines for four years. He did K. P. and drilled but most of his time was spent servicing airplanes. He taught himself to play string bass violin and played in dance bands and combos for a diversion.

Bob had joined the LDS Church while in Australia. When he attended church in Bountiful, he met his future sweetheart, Mae Magnus, whom he married in the Salt Lake Temple in 1947. His serious study of music began because of the G. I. Bill when he enrolled at Brigham Young University. He also studied German, Italian, Spanish and Malayan.

After their son, Scott, was born they moved to Bountiful where he attended the University of Utah and graduated with high honors. Bob sang in the Tabernacle Choir each week for two years. He also was Ward Choir Director.

Bob accepted employment in Byron, Wyoming where their children could be near their relatives and could go to New England to visit Bob's family. Bob taught at East High school in Salt Lake City where many of his students were the children of the General Authorities. He pioneered the first jazz band and served as marching band innovator, orchestra leader and director of the National Champion Post Office Band.

Bob and Mae, with their two children, Scott and Chrystine, moved to Portland, Oregon. In addition to his regular position in the public schools he taught early morning Seminary, BYU Extension classes for adults desiring advanced study in the Old Testament. Here they had two more children, Carlyle Roy and Elayne Ann. He was the founder of the band for the PAL Boys Club for underprivileged youth. The band performed at the Seattle World's Fair. Their four-year-old son, Carlyle marched as a drummer. Chrystine sang in duets or danced with her ballet group as her talents were developing.

Bob received his Master of Education degree while living in Oregon. He was allowed to go to the Jewish Synagogue to study Hebrew and learned to read, write and speak this language.

It was time to move back to Utah and they settled in Parowan. This became a unique experience as the original Composer's Club was formed to help students create, produce and

perform operettas. After "The Mournful Miners" was successful, the faculty combined music, history and literature for their award-winning humanities classes. They created fairs featuring specific time periods making history relevant and entertaining. Social studies became a favorite subject. Mr. Potter used the same method in Enterprise High School when he was chosen as a delegate to United States Conference on Education, as he introduced his method of "Teaching without Pain".

The Shakespearean Festival in Cedar City, workshops at Southern Utah University and summer courses at BYU contributed to Mr. Potter's plans for a doctorate. During this time at Mount Jordan Jr. High he was named KSL-Radio "Teacher of the Year" and served as a consultant to the U. S. Department of Education.

After Enterprise High School he taught at Dixie Middle School. As string orchestra director and social studies leader, Mr. Potter was designated as "Dean of Staff" with Master Teacher honors at retirement in 1986. During his 35 years of teaching he received many awards of appreciation including the BYU Alumnae Community Award in 1990.

Mr. Potter's family created and performed an original musical, "For Heaven's Sake". Performers included their children, their spouses and nine grandchildren.

They moved to St. George where he played in the Southwest Symphony Orchestra for almost twenty years. He has played the contra bass violin and officially given the pre-concert lecture about composers and compositions before performances for eight concert seasons 1991-1999. Also at Dixie College he taught at the ICL (Institute of Continued Learning) for adults over fifty years old. He taught ESL (English as a second language) to students who came from the Asian nations. He could converse in Japanese because of his son, Carlyle's mission there.

Bob and Mae enjoyed an L.D.S. Mission at the Historical Center for Visitors. He created lyrical poems written to Mae and she answered in a similar manner. Their poems have filled several volumes and are treasured very much. The family history books about the Potter and Scott research were a labor of love and notes about the biblical accuracy of

four novels he wrote were to be posted on his web site.



His wife and children named him the "Renaissance Man" because in addition to his other talents, he liked to create oil paintings in an impressionistic style. Renaissance Man fits the description of a person like him. You can decide for yourself.

Elayne Potter Pearson

Mrs. Utah, United States 2000-01

My parents, Robert S. (Bob) Potter, and Mae Mangus Potter, had four children; me, as well as my three older siblings, Robert Scott Potter II, Chrystine Joy Potter Hyatt and Carlyle Roy Potter. Today, all four of us are accomplished musicians and the list of my sibling's achievements could honestly go on for pages.

Instead of an alarm clock, Mom would turn up soundtrack albums on the



phonograph in the mornings to wake us up. How I loved the productions such as "My Fair Lady", "The Sound of Music" and "The Music Man". As an adult it has been a dream come true to actually become the leading lady in these Sevier County productions. We listened to everything from Beethoven to Count Bassie and Glen Miller. (Anything except hard rock) Years earlier, Mom and Dad had made a conscious decision to have no television in our home. I, for one, certainly didn't see the wisdom in their decision, but looking back, instead of raising TV junkies, you might say we became addicted to music. One of my fondest recollections of my childhood in the 1960's was the many hours listening to record albums in our home in Parowan, Utah.

During the late 1960s and 70s, I really liked the opportunity of having Dad, Robert S. (Bob) Potter, as the local high school music teacher. It meant we could have access to nearly any instrument. I looked forward to going in after school to pound the copper tympanis or to hear the glorious tones of the chimes and xylophone. Our folks never pushed us to play specific instruments or held us

to strict practicing schedules. It was probably a good thing that they allowed each of us to travel our own path at our own pace.

In the mid 1970s we moved to Enterprise, Utah. I realized my first love was show biz in the form of musical theater and I participated in my first pageant. I will never forget the wonderful memories of the fun, challenges and feelings of accomplishment as the curtain closed. I was thrilled to be crowned "Miss Enterprise". I also enjoyed the classic musical "Oklahoma!" and my experiences with Dad as the director. I was tickled to portray the cute flirt, Ado Annie. Then about 15 years later, as a volunteer director in my present commu-

Elayne Potter Pearson

"My desire is to help people find balance in this unbalanced society. I know that one of the best ways to teach difficult subjects is to use music."

nity of Richfield, I selected this old favorite as my first show. Several musical productions have followed that one.

In 1994, I was asked to do a fundraiser for the Crisis Center serving six counties. I decided to produce the full-length musical, "Peter Pan". What really made this production unique was that it was presented in our large back yard! I was Peter Pan as well as the director and my daughters were Wendy, Tinkerbell and an Indian maiden. We added lost boys and pirates from the neighborhood and ended up with a delightful production. We donated \$900.00 to the Crisis Center! Unfortunately, after all of that work, I was ready to check myself into the Crisis Center!

For years, I had put all my spare time and energy into programs, productions and public speaking and I was nearly burned out. My good husband, Rod, suggested I enter a pageant for married women and use it to "fill up my empty bucket". It forced me to regain my health and also to select an area of service as a subject if I was ever selected "Mrs. Utah". I realized I wanted to teach others about stress management because I learned my lessons the hard way. I continued to compete for six years, and then decided to give it one more shot and 'hang it up' if I didn't take the title.

My dear eighty-year old father, (Bob Potter) had recently passed on just nineteen days before my running in the Mrs. Utah Pageant. I mentally told Dad (now up in Heaven) that I would need his help in my judge's interview. I knew I had prepared the best I could for that important division, but that I needed his wonderful ability to recall things. For decades I had witnessed his gift in this area, as my schoolteacher, gospel doctrine leader and as a grandpa to my 4 daughters. On September 16th, 2000, I entered the interview with Dad close to my heart. A judge wanted to test my skills under pressure and asked to have me tell them about myself using rhyme! I gasped out loud and laughed a bit. Then a poem came into my head that my dad had composed for me twenty-three years earlier when I was participating in the Miss Iron County Pageant on the very same stage at Cedar High Auditorium! When I ended my little poem, the judges just kind of murmured a quiet "Wow". I have no doubt that my father prompted me to remember it and I felt his support during the rest of the competition. I know he saw me being crowned the new 2000-01 Mrs. Utah United States!

Since then I have been busy with speaking assignments and appearances all over the state. My desire is to help people find balance in this unbalanced society. I know that one of the best ways to teach difficult subjects is to use music so as a teaching tool I've changed the words to old favorites from "Sound of Music", "Oklahoma!" and "Annie". I love teaching Stress Management presentations through creative songs and stories. I want to continue to touch the hearts and minds of all the people of Utah. I'm so thankful for my musical background and know that it is a wonderful key to help anyone have a happy healthy and harmonious life.

Chrystine Joy Potter Hyatt

Chrystine Joy Potter Hyatt was born on October 22, 1949 in Salt Lake City to Robert S. Potter and Mae Mangus Potter. This was the coldest winter on record though little Chrysty made every day seem like Christmas. As soon as she was old enough to coo she made sounds of music, and later in Byron, Wyoming, she sang her original lullabies while swaying on the base of the old rocking horse. Her brother, Scott, was two years older, and



When the family moved to the little town of Canby, Oregon, Chrysty was in her father's orchestra as first cello. She sang in all the fine choral groups and participated with seminary classes.

together they played records creating shows.

In Portland, Oregon, the family made weekly trips to Laurel-Hurst Park feeding the ducks and swans. Some of her fondest memories were hearing Tchaikowsky's "Swan Lake" ballet, and "Sleeping Beauty".

Chrystine enjoyed ballet lessons and wearing the lovely costumes in performances. She made all moments happier as she danced outside in the wind or the rain and felt the joy of everything. By playing the classical music version of "Cinderella", she enjoyed her piano lessons more.

The weekend that her little brother, Carlyle, was born, Chrystine and Scott sang a duet, "Onward Christian Soldiers" at their church. When baby sister, Elayne, was born two years later, the family called her "End of the Rainbow", making up shows of "Goldilocks and the Three Bears" and "Red Riding Hood and the Wolf" combined into fractured fairy tales, acting them out with costumes. They filmed these shows using a movie camera for future showing.

There were several trips to the Boston, Massachusetts area where her father was born. She enjoyed the historical significance of the area-the founding of our nation and her ancestors who came over on the Mayflower. She especially enjoyed a vacation in Maine at Uncle Dick Potter's beach house.

Trips to the ocean along the Oregon coast became a Christmas tradition except for one year when the family spent the holiday with the Portland Boys Club of America near Mt. Hood.

When the family moved to the little town of Canby, Oregon, Chrysty was in her father's orchestra as first cello. She sang in all the fine choral groups and participated with seminary classes.

Chrystine graduated from Southern Utah University with a B.A. in Theatre Arts, Language Arts and Education. While attending SUU she was active in the Theatre and Music Departments in various plays and musicals including "Fiorello!", "You're a Good Man, Charlie Brown", "Barefoot in the Park", "Medea", "Thurber Carnival", "Sweet Charity", "Anne of a Thousand Days", "Royal Hunt of the Sun", "The Lesson" and portrayed Tzeitel, the oldest daughter, in the world premiere of the first non-professional production of "Fiddler on the Roof".

Fifteen years later she appeared as Golde, the mother, in a community production of "Fiddler on the Roof". Other community theatre has included Aunt Eller in "Oklahoma", Aunt Martha in "Arsenic and Old Lace", Gilbert and Sullivan's "H.M.S. Pinafore", and most recently, as MaeElla, the black housekeeper, in "Nuptials". She has directed many school and community productions including "Li'l Abner", "The Mousetrap", "It's My Life!" and will

direct "The Man Who Came to Dinner" for St. George Musical Theater next fall. Chrystine worked with the Utah Shakespearean Festival for 6 years, primarily in the Greenshow, but also appearing in several plays including "Hamlet" and "As You Like It".

In the Tuacahn 2000 summer season of the theater's main stage production of "The Music Man", she portrayed Marian's feisty mother, Mrs. Paroo, and on alternate nights in "Fiddler On The Roof", a villager. (She was also the understudy for Golde)

Recently, Chrys expanded her repertoire into movies, doing voice-overs for family feature films and Swan Animation's pilot for "The Princess and the Pea" as Heddy, one of the three busybody hens in the royal barnyard.

She enjoys singing with the Southwest Symphonic Chorale and has been the alto soloist for Handel's "Messiah" with the Southwest Symphony. When the Southern Utah Symphony and Chorale toured Japan, she was selected as the alto soloist.

She has taught English, music and drama in Kanab and is currently teaching English at Hurricane Middle School. She has been production director at KCKK radio, in charge of all commercials, where she won an EB from the Utah Broadcasters. She works part-time as a radio DJ and production voice at KONY, Unforgettable AM and STAR 98 FM in St. George. Chrys and her husband, Dave, have 5 children and reside in La Verkin, where the family raises Paso Fino horses.

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Carlyle Potter

Carlyle Potter, born May 30, 1957, is the second son of Robert S. Potter, and as part of the musically talented Potter family, seemed to fit in nicely from the very beginning. His earliest childhood memories include performing and singing along with recordings of Broadway musicals or Disney shows. Even while a toddler, Carlyle seemed to enjoy the distinct rhythms of jazz. Later on in life it would become his favorite style of music.



From age three Carlyle took particular interest in the drum section. By age five he could play along with the pep band and marching bands his father directed. Carlyle soon became an accomplished drummer and played his first professional gig with his father's jazz combo at age 10.

He had access to all instruments because his father was the band teacher at the local high school. Carlyle took advantage of this opportunity by learning to play many of them. From age three he took particular interest in the drum section. By age five he could play along with the pep band and marching bands his father directed. Carlyle soon became an accomplished drummer and played his first professional gig with his father's jazz combo at age 10. From this point on he was hooked. Carlyle would continue to play professionally for the rest of his life on a part-time basis, of course.

At age 12, Carlyle decided to learn the bass, an instrument his father had played since the big band era of the 1940s. It didn't take long for Carlyle to become proficient on that instrument and he organized his first rock band in 1972, his ninth grade year. By this time he was playing the bass guitar instead of the wood bass. Since the electric bass guitar was not allowed in concert band or marching band, Carlyle had learned how to play the trumpet (and all other brass instruments). He was always first chair in his elementary and junior high school bands. His trumpet playing continued throughout high school where he won numerous awards in state and regional solo and ensemble competitions. He participated as a leader in concert band, stage band, marching band, pep band, concert choir and madrigals during all his high school years. In 1975 Carlyle was written up in the *Who's Who of High School Bands in the United States*.

Carlyle was offered a music scholarship at SUSC (now known as Southern Utah University) where he studied music theory for one year before going on an LDS mission to Japan. He enjoyed studying with Professor Harold Boyce and Dr. Hal Campbell. While attending college he played in the pit orchestra for several college productions.

After his mission to Japan, Carlyle attended Dixie College on a music scholarship and was named "Outstanding Musician" in 1981. He soon decided to change his major to business administration and to keep music as his avocation (actually, his passionate hobby). During the 1970s and 1980s Carlyle was in over 20 professional bands that ranged in style from rock, pop, jazz, funk, country and even polka. He even did some studio work in St. George for local artists.

Since graduating from SUU in 1984, Carlyle has worked in international business and has successfully developed his own Japanese market consulting firm. Because of the love he has for the Japanese people, Carlyle has taken several

performing groups to Japan to show off the talents of local performers. In 1998 he organized a 100-piece orchestra and choir that performed in Gifu, Japan, Utah's Sister-State. This event was doubly gratifying because he was able to take his father, sister and wife to perform with this group.

Most recently Carlyle has formed the group called the Utah Jazz Quintet, which has played throughout southern Utah since 1998. He is particularly proud of this group because of the fine musicians he was able to combine to form this truly outstanding band. In May of 2001 the Utah Jazz Quintet played three gigs in Tokyo, Japan at the DoDo Bird Club and the Akasaka Prince Hotel.

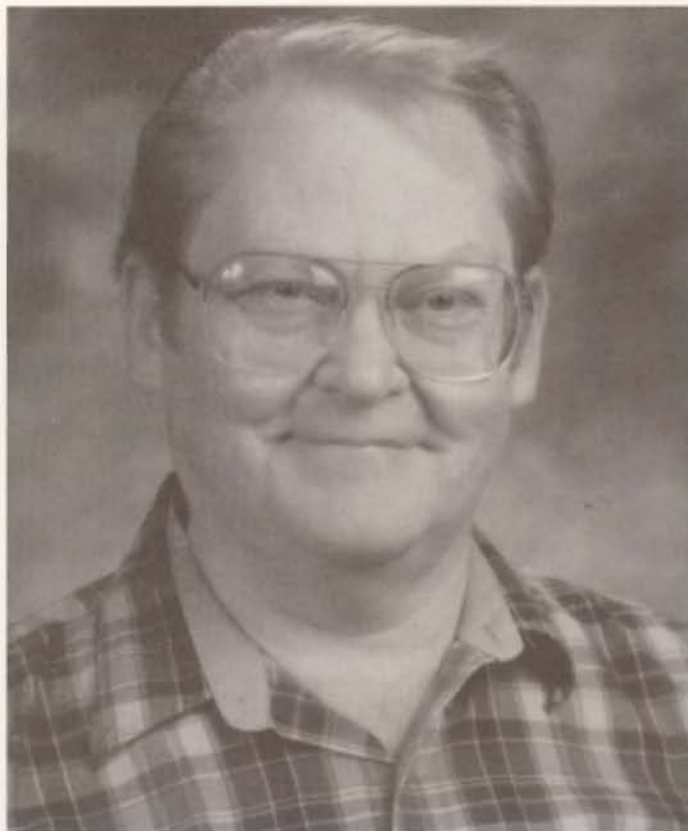
Carlyle and his wife, Bonnie, live in St. George, Utah with their five musically talented children; I guess they take after their Grandpa. Carlyle will be forever grateful for the musical upbringing he received from his parents.

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Scott Potter

Son of Bob and Mae Potter, Scott was born in Provo, Utah on April 11, 1948. At a very early age Scott would bang on the piano, playing some intervals or melodies. Good music was a constant in Bob and Mae's home-singing, listening to the Boston Pops or a hot jazz release. After they moved to Portland, Oregon, Bob started Scott on trumpet, teaching him at home since Bob was a music teacher at an elementary school that was miles and



miles from the one Scott attended. Scott did well. After the family saw "The Glen Miller Story", Scott thought the trombone might be nice to play. And so Bob and Scott began their home teaching routine again. A year or so later, "The Benny Goodman Story" came out and Scott thought the clarinet would be fun. Back to the routine. At age six, Scott composed the words and music to his first composition, "The Indian Chief" for voice and piano. At age ten Scott went along with his dad to a dance job that was with a small group of pros. Just after one of the intermissions, Bob asked Scott if he would like to play along with the group, using an extra cornet the trumpet man always carried with him. Scott asked what song they were going to play and Bob answered, "The Birth of the Blues". Scott agreed to play along and after the first chorus, took the second chorus and bridge. Things were never the same after that. He was 'bitten' by the performance bug. All through elementary, junior high and high school Scott kept expanding his instrumental abilities until when he entered college, he could play 33 instruments. His first day of college,

his band instructor, Harold Boyce, asked if there was anyone in the group who could play out of a fake book since he had a 'gig' tonight for the college opening social and he needed a piano player. Scott was the only one who raised his hand, and was hired on the spot. As a college sophomore, Scott received the "Musician of the Year" award. While at SUSC (now SUU) in Cedar City, he belonged to all of the choir groups and all of the instrumental groups on campus. He loved learning from the wonderful professors of music: Blaine Johnson, Roy Halverson, Harold Boyce, David Nyman, Hal Campbell and Virginia Stitt. They were all great people!

After graduating in Music Education in 1978, Scott accepted a teaching assignment at Dixie High. He was Director of Bands, Jazz band teacher, orchestra instructor, music theory teacher and music appreciation instructor. He loved the job and loved helping others grow in their musical abilities. After leaving Dixie to study composition with Merrill Jenson in Provo and worked at Dixon Jr. High in orchestra and math, Scott and his family returned to southern Utah. He accepted an assignment at Pine View High School as Director of Bands and math teacher. Including Dixie and Pine View, Scott had taken his jazz bands to state competition seven years in a row finishing 2nd twice, 3rd three times, 4th once and 5th once. After 11 years of teaching band and other subjects, Scott decided to go straight math and developed the phenomenal math approach called, "Baseball Mastery-Math". Then his music need was filled weekly for five years by playing in the Southwest Symphony Orchestra

conducted by Gary Caldwell. In 1982-83, Scott, with assistance of his sister, Chrystine P. Hyatt, and his dad, Bob, wrote an original Mormon musical, "For Heaven's Sake". His brother Carlyle and sister, Elayne assisted with various parts of the production.

Scott's family is musical too. His wife, Sharon, has a beautiful silver-throated soprano voice. When Scott started to consider courting her, the final approval for his heart/soul became apparent after he played the Carpenter's newest album for her and she was enthralled with it. So, on with the show!

Scott and Sharon have five wonderful children: Daralyn has a rich alto voice and was one of the hand-picked singers who toured Japan with Pine View's elite choir. Shareen is a mezzo-soprano studying opera at the U of U and has one of the four scholarships next year as the U's performing quartet. Candace has a silver quality to her soprano voice and a strong flair for the theater. Rashell is also a soprano who's learned to sing alto and Robb, a baritone/bass was Tevye in "Fiddler on the Roof". Between the parents and children, they have been a part of 14 pit orchestras and 18 leads or character parts in plays and musicals. Throughout southern Utah, this family is often requested to sing Scott's arrangement of "O My Father". Music has been and still is, an integral part of who Scott, Sharon, Daralyn, Shareen, Candace, Rashell and Robbie are.



After graduating in Music Education in 1978, Scott accepted a teaching assignment at Dixie High. He was Director of Bands, Jazz band teacher, orchestra instructor, music theory teacher and music appreciation instructor.

Cindy Stirland Metcalf

Cindy grew up in Hurricane, Utah with her three brothers, Kortney, Bob, and David and her sister, Michelle. Music was at the center of the Stirland home. All family members were encouraged to play the piano as well as several other instruments. Cindy remembers taking piano lessons from Alice Thurston, a well-known name in Hurricane and later Carol Sullivan and Carol Truman. Although her brother, Kortney, became a more accomplished pianist, she has enjoyed accompanying hundreds of people over the last 30 years.



Cindy in Canada on a tour with her dance group, "The All American Cloggers". 1991.

Cindy remembers singing three-part harmony with her mother and sister at a very young age. They sang together countless times throughout her childhood. They performed for book clubs, religious and community organizations, school events, county fairs, and the American Legion, just to name a few.

Cindy and Michelle learned to dance from Larue Prince and later from the great Maceo Anderson of the famous vaudeville act, "The Step Brothers". The sisters continued to sing and dance together throughout high school and college. They were able to attend Dixie College together and toured regularly with the incomparable Roene DiFiore. It was an unforgettable experience that they will always cherish. Together they sang and tap danced to many songs but are remembered most for "New

York, New York". They were winners of the local Farm Bureau Talent Contest and state winners on several occasions. After Michelle married and moved away, David joined the act and still contin-

ues to sing with Cindy whenever they have the opportunity.

When Cindy moved to California with her husband, Ron, in 1984, she had the opportunity to study tap from the master teacher, Michael McBain. She also discovered clogging and loved the energy of this relatively new type of dance. She saw the perfect opportunity to combine clogging with her tap expertise into what is referred to as "Power Tap". When she moved back to St. George a year later, she introduced clogging to her dance classes and they loved it.

In 1987, Cindy tap danced on Eugene Jeleznick's Talent Showcase Finals and won the grand championship on his 30th and final show. That same year, she completed her Bachelor's degree in elementary education and earned her Master's degree in 1999. She began touring with her dance group, "The All

American Cloggers" in 1989 when they performed at the World Design Expo in Nagoya, Japan. Since that time they have performed in Canada, Hawaii, Disney World, Disneyland, Germany and Mexico. It has been a great adventure for both the teacher and students. No amount of money could replace some of the incredible experiences shared while traveling the world together. They have won many first place trophies at competitions and were also Western National Grand Champions.

Because music was such an important part of the Stirland home, Cindy and her family have had the opportunity to give service to the wonderful people of this community. The talents they have developed have allowed them to perform for a Japanese congressman, a famous news anchor and even the Prophet. But whether they are performing for people of great importance or at the rest home, their lives have been truly blessed by music.



*Cindy Metcalf's "The All American Cloggers",
first performance at Disneyland, 1988.*

Shirl H. Pitchforth

My mother was an excellent piano player and when I was between eight and ten years old, she tried to interest me in taking lessons from her. She wasn't very successful so she tried to farm me out to Mae Pace who was an excellent teacher. After a few years of trying to raise my interest my mother gave up and asked Earl J. Bleak, the current professor of music at Dixie College, if he could pique my curiosity and get me interested in the world of music. Earl sold her a beautiful used Martin cornet and I took the bait.

I worked very hard learning that instrument for over a year and was accepted into the Dixie College band. The next year, 1935, my mother rewarded me with a new silver plated Martin trumpet with a gold plated bell. Wow! The next year, Mr. Bleak gave me the opportunity to join his dance band. I was on top of the world. I was paid three dollars a night when most laborers were lucky to receive .25 an hour. I worked very hard to become a better trumpet player.

Earl J. Bleak was a graduate from Long Beach Conservatory of Music headed by Herbert R. Clarke, the world's best trumpet player. E. J. Bleak could play any instrument professionally; bass trombone, violin and all reed instruments. Earl was so professional that a vocal group in Chicago hired him many times to play "The Trumpet Shall Sound" from Handel's "Messiah" accompanying a basso profundo vocalist. The trumpet part had nine high Ds and many high Cs and very few trumpet players could master the intonation to match the vocalist.

During the last two years of high school I entered a number of performance competitions. I was lucky enough to receive high grades on technique and tonal quality in these competitions. Our school was composed of the last two years of high school and the first two years of college; a situation that didn't allow much



"The Top Hatters" 1939 at BYU.

My cousin, Stan Schmutz, had formed a dance band called the "Top Hatters" and I was honored to play first trumpet. The Top Hatters won the privilege of playing for 50% of the school dances.

competition at the college level. In spite of this, our band was solicited many times to perform in statewide music competitions.

The most satisfying performance I participated in at Dixie College was during my last year and last band concert. I played Herbert L. Clark's "Stars In A Velvety Sky" which was by no means his most difficult number but it was melodic and had a good many passages that demanded triple and double tonguing. I participated in a trumpet trio titled "The Three Kings". Earl Bleak's son, Lloyd, played 2nd trumpet and Ed Christianson played 3rd. We were accompanied by the college band, which was in great shape.

My next move in the music world was in the fall of 1939 at BYU. My cousin, Stan Schmutz, had formed a dance band called the "Top Hatters" and I was honored to play first trumpet. The Top Hatters won the privilege of playing for 50% of the school dances. Our total booking was about 2 dances a week and that paid more than room and board. Our best year as a band was the 1940-1941 season when we had our best balance.

After the war was over I moved back to St. George and played off and on for the next twenty years in small bands with some very good musicians. I still play up a storm now and then just to keep my lungs in shape. Years ago a doctor told me to never give up playing the trumpet because it would keep my lungs healthy. I will be 82 this year and my lungs feel great.



"The Top Hatters"

Shirl Pitchforth, Russ Woly, Van Johnson, Stephen M. Nance (drums), Glade Hansen (piano), Rulon Bradley (bass), Jack Fuller (trumpet), Moyle Dorius

Musical Talents of the Polynesian Culture

By Lani Harward



Performers from Hawaii, (L to R) Emmaline Padekin, Gladys Kenolio, Miriam Staffrey, Cathryn Kanekoa, Mary Joyce Cockett.

Hawaiians, Samoans, in fact all cultures of Polynesia love to sing, dance and make music. They are able to capture the rhythm of nature and translate it for the human ear. Southern Utah has been home for many Polynesians and just as they are always willing to sing or dance for you, they love to talk story too. Here is the story of some of the Polynesian musicians that have affected the area beginning in the

mid-1980s.

Mary Joyce Kikookoonalani (Cockett) Lawrence loved sharing her musical talent, singing and playing the ukulele. She was born in Wailuku, Maui and attended

Brigham Young University from 1946 until she graduated in 1949. At BYU she performed with other Hawaiians including Miriam Saffrey who now lives in St. George. Mary Joyce came to St. George to visit her daughter, Lani Harward, and family. She accompanied a group of performers known as "Hawaiian Aloha", which included Lani, Pearl Stucki and Linda Erickson. Her influence continues to be felt in the southern Utah area as her daughter, Lani, shares that same love of music and dance with others.

Lani (Lawrence) Harward moved to St. George with her husband, Roger, and children in 1984. Lani was a busy mother of seven but she always made time for her Hawaiian heritage. She loves singing and dancing. Lani helped organize the Southern Utah Polynesian Association in 1985. The purpose of the association is to further the Polynesian cultures in Utah including developing the Polynesian languages, music, dance and arts and to provide a social organization for the people of Polynesian descent, their family and friends. Lani continues to travel to various elementary schools to teach them about Hawaii.

Linda (Coburn) Erickson grew up in Hawaii where her father was a teacher at Church College. Wherever she went, she took a ukulele and asked the locals to teach her. Linda can keep up with the best of them. After Lani's mother died, Linda became the main ukulele player for the dance group. She is also noted throughout southern Utah for her ability on the piano.

The first president of the Southern Utah Polynesian Association was Pearl (Woodward) Stucki. Pearl may have been one of the first Hawaiians in the Southern Utah area. Every year Pearl arranges a luau for the World Senior Games for the Detroit Team. If there were a title "Spirit of Aloha" it would go to Vermine Keakaohawaii (Keaweamaki)

Haws, from Lehi, Utah. In 1956 she left Hawaii to come live on the mainland. She has been a major Polynesian influence ever since. Wherever she lived she has shared her Hawaiian and Samoan heritage.

In the mid 1980s, Polynesians across the state felt the need to honor their ancestors who had lived in the Iosepa settlement near Tooele. It was Vermine who organized the cultural programs. This event continues to take place every year over the Memorial Day weekend at Iosepa and Vermine is always there. When she moved to southern Utah in 1986, she became actively involved in the Southern Utah Polynesian Association. The members of "Hawaii Aloha" welcomed her with open arms and she became their teacher. As new Polynesians have come to the area, they have joined the group: Leialoah Min, from California, Angie Healani Merola and Anela Kalaiwaa, both from the Big Island, started dancing with Auntie Vermine around 1994. Vermine's focus was on authentic Hawaiian hulas and ancient hula, however, she also taught them several Samoan, Maori and Tahitian numbers. She has taught classes for all different ages and the youth love her. Auntie Vermine has such a big heart whenever she is asked to share, she can't say "no". You will often find Vermine visiting old folk's homes or the hospital to uplift those that are there. She has helped young Polynesian students at Dixie State College learn about their culture and helped to prepare them for their annual college luau.

In the mid 1980s a young couple moved to St. George. They were Taylor and Sherrie Seumalu. They organized a group called, "Pacific Pearl". The group continues today under the direction of Smitty and Male Pedro. Male is the sister of Taylor. Today the group has expanded to include ten dancers with six musicians accompanying them. They present a fast exciting program very similar to what could be found in any hotel in Hawaii. The dances represent the cultures of Hawaii, Samoa, Tahiti, New Zealand and Tonga. Smitty and Male have given the people of St. George a taste of Polynesia.

Polynesians love to express themselves in music, and they particularly love to sing. James and Jerry Seely moved to St. George from the Big Island of Hawaii. While in Hawaii, Jerry owned and operated a successful photography business and directed a Polynesian Choir. When the Seelys moved to southern Utah, the Polynesians here knew of Jerry's love for them and asked her to organize their choir. In the mid 1990s Jerry became the director of the Polynesian Choir. (See photograph) They practice and talk story 2 or 3 times a month. The choir performs regularly at the Temple Christmas program, Jubilee of Trees and numerous church activities. The choir consists of Tongans, Samoans and Hawaiians and the music they perform represents each of these cultures. Fogaa Tufuga and Susi Lafaele are the organists for the group when they perform at church sites.

The most prestigious Polynesian musician in town is Wayne Reis. His list of musical accomplishments would reach from Utah to Hawaii. Wayne has performed with Hawaii's Song Bird, Auntie Genoa Keawe, and opera legend, Charles K. L. Davis, female recording artists Melveen Leed and Loyal Garner, ukulele master, Peter Moon, and Hawaii's premier



In 1980, the group "Pacific Pearl" was organized by Taylor and Sherrie Seumalu. The group continues today under the direction of Smitty and Male Pedro. Male is the sister of Taylor. The group has expanded to include ten dancers with six musicians accompanying them.

entertainer, Don Ho. That is not a complete list of his accomplishments. He is also the recipient of the prestigious Hoku Award for musical excellence in traditional Hawaiian music. Wayne's accomplishments include his exceptional ability on the ukulele, guitar and steel guitar, his musical arrangements and compositions. Some of his compositions include "Grandma", "Have You Ever", and "Don't Forget" as recorded by Don Ho. "Nanakuli" recorded by Hui Ohana. Island Memories recorded his "Sweet Remember". Wayne has experience in all island cultures including Tongan drumming, Samoan drumming, Maori singing and dancing and he even mastered the use of the "poi balls". Southern Utah is particularly blessed to have in their midst this master musician from the islands.

Raymond and Sharon Mokiao were a big part of the musical scene in the 1990s. They came to St. George from Hawaii and shared their musical and dancing talents. Raymond was a very capable dance teacher and his wife and daughter, Rachel, were beautiful dancers. Often the Mokiaos would be visited by family, Harry and Donna Brown, of Laie. Although the Browns didn't officially live in southern Utah they were very much a part of local jam sessions. Harry was there the first time Hawaiians gathered in a freezing cold December to sing outside the temple for Christmas. It was a sad day when the Mokiaos moved back to Laie in 2000.

The latest Polynesian group, the "Lady Lanis" or "Heavenly Ladies" was organized in the fall of 2000. Aunty Andrea Sheehan, a transplant from Hawaii to Provo to St. George, organized

it. It is their goal to sing a capella and with traditional island instruments. Members of that group are Linda Erickson, Tuli Harrington, Kalei Harris, Lani Harward, Vermine Haws, Jerry Seely, Fogaa Tufuga, and Robin Uperesa.

There are many other Polynesians that share their talents and should be noted: "Island Feelings" was a popular group made up of Asai Gillman, Ephram Te'o, Kauhi Hoopii and Tege Tapusoa. They had beautiful harmony and the flavor of the islands was very prominent in their music. A beautiful person with an equally beautiful voice is Robin Uperesa. She can play anything on the guitar or the ukulele. Her musical talent is awesome! Herb Basso of Santa Clara plays the ukulele but his strong point is the bongo and he loves to add his Hawaiian flair to whatever party he attends. Clayton and Irene Ahquin and family share their culture with the people of Hurricane. Keith Ava of Washington is always ready with the Karaoke to give the musicians a break and to video whatever is going on. Malachai and Latu Fakahua of Ivins continue to share their Tongan culture in music and dance with all of St. George. Aunty Tuli Harrington opens her home weekly for the Polynesian Choir to practice and even though both knees have been replaced, she still loves to dance. Aunty Anela Kalaiwaa began teaching dancing in 2000. Her youth group performs as often as possible. As the Polynesian families in southern Utah grow in size and number so will their desire to share their love of heritage, dance and music.

Singing at the St. George Temple Visitors Center, 1997



Ted Liston Family

Ted Liston and his family were early settlers who lived and raised some of their children in Pinto, Utah, a small community in southern Utah during the 1800s. They worked hard during the day and played their music in the evenings. Their next move was to Lincoln County, Nevada, part of the Utah Territory.

They settled on the Liston ranch, which was located where Caliente is at this time. Ted continued to hone his musical talents practicing his violin for hours. He became one of the best fiddle players of his time.

Ted organized an orchestra and traveled by horse and buggy from town to town, taking a full day or more and playing his music most of the evening.

He later moved to St. George and continued playing his music into his old age.



*Mrs W.A. Liston and son,
Ted Liston.
Taken at Kershaw Park,
Caliente, Nevada,
May 10, 1936.*

Jim Sevy



I started my first R&R band at eleven with the help of my friends. I found out what it was like to have girls scream when we played "She Loves You, Ya, Ya, Ya".

Mom got me a guitar when I turned eight because I was so shy. I guess she hoped the guitar would help with my confidence level. It did. I soon was writing lyrics and singing at church parties and family reunions.

At eleven I started my first R&R band and that year with the help of my friends and a bit of Lennon and McCartney I found out what it was like to have girls scream when we played "She Loves You, Ya, Ya, Ya". I think I can say that I was hooked. I figured I was on my way. Then disaster hit. My parents announced we were moving to the desert, namely Las Vegas, and leaving my chance for stardom and Cheyenne, Wyoming behind.

I didn't take long to find a group there and get back on stage for that adrenalin rush. Hands full of change were tossed at us during our first Jr. High concert as we sang the Beatle's version of "Money". I had my first media opportunity with the "Squires" as we were called, when we played on local TV after winning a local talent show. I figured I was there when I was stopped on the street and recognized as the guy on the TV program.

Meanwhile I had picked up the trumpet and later the tuba, and was playing with the school band. I was privileged to march with the Western High School Warrior Band at Nixon's inaugural parade in Washington D.

C. I continued in pop bands, which brought me to play in southern Utah for the first time when we won southern Utah's first battle of the bands competition with well known groups like the "Clique" from Parowan, "Blue" from Salt Lake City, and the "Rubber Band" from St. George. We were the "Flower Shoppe" known for our psychedelic music and light show.

As a freshman at BYU I was involved with Grant Elkington's famous Cougar marching band and with Newell Dailey's jazz ensemble and performed Vincent Nellybell's controversial piece "D'es Ultima". I had also gained a real appreciation for folk music and over the years in Vegas and BYU performed a lot of Peter, Paul and Mary tunes. Because of this I was involved in the first Las Vegas Ambassador's performing at many conventions and civic affairs.

My most famous audience showed up at a New Year's Eve party at "Batistes Hole in Wall" where Ed Sullivan, Frankie Avalon, Buddy Hackett and Sergio Franchi got together with a few family and friends. I was a gypsy minstrel with my former boss in the music studio playing her accordion. We sang and had a great time.

In Korea while serving an LDS mission I had a chance to sing on the national radio network with Elder Flint. They usually tried to make fun of Americans and their language.

Receiving a lot of heavenly help, we sang and talked well enough to gain much recognition for the missionaries at that time.

I returned home in need of cash so formed the group, Com Stock Lode, whose members include Diamond Rio's Danny Truman. We played all over Utah, Nevada and Arizona and were able to support ourselves.

I continued playing regionally even after graduating and being married and have had a chance to play for paying gigs to this day. One influence on my music though has had a dramatic affect on performing venues and that is my wife, Jill. Jill was trained in opera and is blessed with one of the most natural soprano voices I've heard. She caught my attention from her first note. As we've performed in venues from Jr. Proms to weddings, funerals, church meetings and a few pure rock and roll dances, I've had a chance to expand my horizons and opportunities.



For the past several years along with varying country western, jazz and rock and roll performances, I've been privileged to work with Nony Sorensen and Jill in musical Reader's Theatre and perform historical musicals about southern Utah. One great experience came as we presented "David and Willie" in St. George to two consecutive standing-room only audiences in the historic Tabernacle.

I would leave out one of my most fun music experiences if I didn't include my work with the Staheli Memorial Umpah Band in Santa Clara Swiss Days, parades and several other Octoberfests in the area.

All in all I love music and am grateful for many ongoing opportunities especially with my talented children and other family members and hope to be able to contribute to the youth in our area while continuing to back up talented young artists for the national showdown competition.



One influence on my music is my wife, Jill. She was trained in opera and is blessed with one of the most natural soprano voices I've heard.

D. J. Barraclough

I began my musical quest at the age of 11 on the island of Maui, Hawaii. We had very little money at that time so just buying an instrument was very difficult. At the same time, I was late signing up for the band class at the middle school. I decided to play trombone. I began practicing the instrument and found that it was enormously satisfying and challenging. I quickly rose to the 1st chair position in the band and developed an ironclad desire to become a great trombone player.

After my 6th grade year, our family moved to The Woodlands, Texas. The reputation of the band programs in Texas precedes itself! I won honors in region band as well as solo and ensemble

competitions. At the end of my tenth grade, my father decided to uproot us and move to Utah! Once again, it is only now that I see how appropriate this was. At that time, however, nothing could have been more emotionally devastating. I focused on my music and rose to the top high school level ranking in the state of Utah. I auditioned for and won principal trombone in the Utah All-state Band, 1987. I also won outstanding soloist at the All-State solo and ensemble competition (I am the only musician I know of that ever won while playing an unaccompanied solo). My practicing led me to compete for the Utah Regional Sterling Scholar competition in 1987. After winning the award at Pine View High School in St. George, I competed for the same award at the regional level and won.

After high school I assisted my father in his work back on the island of Maui. After just two months I began a pursuit of the trumpet. My dad was a trumpet player and music lover of the highest degree. He just happened to have an old trumpet in the small shack where we were living on Maui. I remembered how much I loved music and began seriously practicing. After only six months of playing, I had saved up enough money to buy a trumpet. I had been listening to the piccolo trumpet recordings of Maurice Andre' nearly all my life and had always wanted to play just like Maurice. To the surprise and



against the advice of nearly everyone, instead of buying a nice regular trumpet, destiny called and I bought a piccolo trumpet. The little voice that told me to buy a piccolo trumpet has not once led me astray!!

After Maui, I moved back to St. George. I immediately enrolled at Dixie College and began studying under Gary Caldwell. His guidance sent my ability soaring. This zealous approach to trumpeting quickly earned me a statewide high-profile reputation. I auditioned for and won the principal trumpet position at the Utah Intercollegiate Band three years running. Perhaps the highlight of my trumpeting career up to that point was winning the Intercollegiate Solo Competition, held in Denver, Colorado. This event was open to all wind instruments in all the colleges and Universities in Utah and surrounding states. The audition process included a preliminary taped solo, followed by a live audition, followed by a guest appearance with the Arapahoe Philharmonic in Denver. Other tours included a trip to Japan with the Southern Utah Symphony, and a concert tour of New York City with the Southern Utah Heritage Choir, including an unforgettable solo performance at the famed Carnegie Hall.

I have studied the Vizzutti method books extensively the past eight years and prepared and performed several of his solos. I was elated when I heard about the scheduled arrival of Allen Vizzutti in St. George as part of the Celebrity Concert Series at Dixie State College. More exciting still was the invitation by Gary Caldwell, professor of music at DSC to participate in the Master Class with Mr. Vizzutti. I knew right then that I would play what was by then my favorite practice piece, "The Carnival of Venus", Vizzutti's own arrangement.

With the advent of a new occupation, practice time became scarce in the month preceding the master class. My training schedule for my new job kept me too busy to practice at any regular hours, but I found time in the mornings and late evenings, enough to keep in shape. During this time, my playing reached new levels that I had only dreamt of my whole life. I was able to play right along with Mr. Vizzutti's recordings with very little error. Everything was ready!!

On the day Allen Vizzutti arrived in St. George, I was a part of the team that picked him up from the airport. It was very strange to meet and converse in everyday speech with this master trumpeter. He seemed particularly interested in my choice of music for the master class (Carnival of Venus). He then told me, "You're the first to play this piece other than myself". I was excited!!! I had never been more prepared to perform such a difficult solo in my life!

The master class finally came. I was third on the program. All of my friends and musical colleagues were present in the auditorium. I played my selection with few errors and Mr. Vizzutti commented that there were parts of the solo that I played even better than his own recording. The feeling of accomplishment overwhelmed me! To be complimented to such a degree by Vizzutti himself after so many years of listening and studying his works left me quite speechless and full of emotion. At the end of the master class, he invited me to play the last strain of the solo with him in unison. It quickly became the highest point of my musical career, and without a doubt, one of the highest points of my life. The concerts that followed that night and the next were electrifying, moving and over all too quickly. On the last night, Mr. Vizzutti presented me with three autographed copies of his best recordings on CD and told me to "campaign for some duets with myself and him on his next visit."

To date, I have soloed with various groups such as the Dixie College concert and jazz ensembles, the Southwest Symphony, Orchestra of Southern Utah, Symphony of the Canyons, Tuacahn Brass (under the direction of Mr. Richard Ballou), and several others. Currently, I am working on a recording of "Baroque Trumpet and Organ" works with Dr. Daniel Harrison, of Dixie State College.

Charles (Chuck) Jones

I really can't recall a time when I couldn't coax a tune or two out of a piano. I had a few music lessons early on, but I suppose I didn't have the discipline or maybe the interest it took to read music. I could quickly pick up almost any popular song of the day without fussing with notes on paper. I can think of two things that influenced my playing by ear. The first was four older sisters who were very much into the hit songs of the 20s and 30s, and the second was a very musical family, "The Baileys", who lived close by. The Baileys played for dances and they were very much in demand. I spent a lot of time in their home and probably learned a few hot ticks from them.



*Charles Jones
"I did revive some piano
activity aboard the U.S.S.
Terror G.M.5 at several
jam sessions during World
War II."*

I first started playing for dances at about age 16 with a group from Sanford High School, in southern Colorado. The band consisted of three saxophones, a trumpet, piano and drums. A pretty neat little orchestra with a little bit of history, a lot of pizzazz and a measure of success over a span of twenty plus years.

Not long after our little high school band dissolved, a person came into my life; a man who had a great influence on me, not only in my music, but in many other aspects of my life. His steady hand came to me when it was badly needed. Ray Hick was a teacher at Adams State College in Alamosa, Colorado and he and his wife,



Helen, had the top dance band in the area. When Helen became seriously ill, Ray came to me and asked me to play piano in the band. When I told him I couldn't read music, he still would not take no for an answer. He told me he was convinced that I could do the job if I would just come down and try out. I did, and it worked for about eighteen months, until Helen's health improved and she was able to come back to the orchestra.

Ray was a great teacher. He taught me and lectured to me about responsibility and about values. He was a master cabinetmaker and he taught me a lot about power tools and woodworking. Some of the skills I learned from him have come in mighty handy over the years.

Over the next 50 years my piano playing was for the most part put on the shelf, as my wife, Deiaon and I raised 6 children and in general made a living. We had grocery stores and were lucky to be able to work side by side as our family grew. Most of our children, their spouses, many cousins and other relatives also worked in our stores.

Even though piano was on hold, I was involved with several fine singing groups. I sang in a male trio with two of my brothers, and for while we had a weekly radio program at station KGIW in Alamosa, Co. I sang with three different barbershop quartets, and with a 100-member male chorus for over 20 years. I once held membership in and performed with a small opera association. I did revive some piano activity aboard the U.S.S. Terror G.M.5 at several jam sessions during World War II.

After I retired in 1996, we wanted to travel some. I also had a strong desire to revive my piano skills. Since I recognized the problem of getting a piano into a motor home, we settled for a keyboard. (Yamaha PSR70) Almost immediately I was entertaining at parties, senior centers, etc.

At a giant Jones reunion in Valley Center, Ca., Chuck and his keyboard met Cal and his sax, and the rest, as they say, is history. The Cal and Chuck duo lasted 12 years playing a total of 1,278 jobs. Most of these were public dances. We also donated hundreds of hours playing for rest homes, senior centers, church socials, and even a funeral or two. We played for many weddings, anniversaries, lawn parties, Christmas parties and reunions. First job: Saturday, February 18, 1989 Last job: Saturday, March 10, 2001



Cal and Chuck Dec. 1994.

At a giant Jones reunion in Valley Center, Ca., Chuck and his keyboard met Cal and his sax, and the rest is history. The Cal and Chuck duo lasted 12 years.

Prime Time Performers

Article from the Senior Sampler, Friday, March 15, 2002

St. George was officially represented at the 2002 Winter Olympic Games as members of the Prime Time Performers Ladies Jazz Dance Team and Super Steppers Junior Drill Team danced for Olympic visitors from throughout the world. The last Saturday at the Olympic Games, the St. George dancers performed two 20-minute shows near historic Temple Square in Salt Lake City. Approximately 90 performers danced their way into the hearts of tourists on Main Street between the LDS Temple and the Joseph Smith Building in front of a statue of Brigham Young. KSL-TV spotlighted the local dancers as part of their newscast on February 23.

Huge crowds gathered to watch the Prime Time Performers and Super Steppers present programs for their second Olympiad. The dancers performed 'n Nagano, Japan during the 1998 Winter Olympic Games. During the Nagano games they enjoyed watching Olympic competition, performing on snow stages and appearing on the Jumbo-Tron screen during Nagano's closing ceremonies.

A member of Prime Time, Lynn Murphey said, "The performance in Salt Lake at the Olympic games is a great memory for me. One special moment stands out in my mind. The instant we started performing to one of the top 40 songs, I looked out into the audience and saw a young couple clapping and smiling in amazement, as if to say,



'Wow! Look at those ladies dance!' Yes, I do think as senior ladies that we catch people's eye; however, we also catch their hearts when they watch us perform. I think we set a good example; maybe they will want to be like us one day because we show them that 'fire within'!"

Another member of Prime Time, Sandy Monk, was in Salt Lake as a volunteer with her husband. She finished her volunteer assignments the day prior to the Olympic performance. Monk stated, "Being a volunteer at the Joseph Smith Building was a chance of a lifetime to greet the world. I was so thrilled to be a part of the Olympic games, and to perform was another bonus. I was excited to see our group featured on KSL-TV during the newscast that night following our performance near Temple Square."

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Normand Dee Laub

Normand Dee Laub, age 78, died March 6, 2002 at the University of Utah Hospital in Salt Lake City, Utah, surrounded by his loving wife and family. He was born January 6, 1924, in Enterprise, Utah to Milton Fay and Luella Bowler Laub. He married his sweetheart, Barbara Ruth Jensen, November 30, 1949 in the St. George Temple. They had eight children.



He was raised in Enterprise where he attended school and enjoyed ranching with his father and older brother, Merrill. He gained a love for music at a very early age. His family spent many hours playing and singing. He and his brother sang together and played in the famous String Band. Normand later had a family band that played for many occasions. Right up to his death he and his wife played once a week at a care center in St. George.

After the attack on Pearl Harbor, he and his brother, Merrill, who were very close, enlisted in the 5th Cavalry Regiment of the U. S. Army, where they served their country together in the South Pacific during World War II. It was while serving together that the only thing that could separate them, did. His brother was killed in the invasion of the Philippines. Normand has left his family and others a great legacy of his written experiences and thoughts from that very difficult time of his life.



Though his formal education was cut short because of the war, he spent his entire life learning. He was always reading, studying and writing. He carried a pocket full of pens, pencils, and small yellow notepads with him wherever he went. He loved

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to write and his articles were published in several magazines and newspapers. He and his wife created many small booklets that he shared with people everywhere he went.

Normand was a very devoted member of the L.D.S. Church. As a young man, after World War II, he served a full-time mission in the central states. Later he and his wife served two full-time missions in the Oregon Eugene Mission and in the Billings, Montana Mission. He and his wife served 21 years as Stake Missionaries. He served for many years, as a High Councilman in the Uvada Stake, was president of the Indian Branch in Enterprise, and later served as Bishop of the New Castle Ward. The last 10 years of his life he served as an ordinance worker in the St. George Temple.

Normand was a very devoted husband and father, setting a great example for his family and others of service in the church. Fifty years ago he started farming on an eighty-acre plot of sagebrush in the Escalante Valley. Though those early years were filled with long hours and hard work, it is now a very successful farming operation. In spite of his heavy workload he always found time to help others: neighbors, hired hands, migrant farm workers, and anyone he came across who needed help. The motives behind his service were pure, as was his desire to share the blessings of the gospel through service. His wife received a testament to his great service the morning of his funeral service when she received a call from President Gordon B. Hinckley of the L.D.S. Church. He had just finished reading Normand's book, "A Date With Destiny". He thanked them for their great missionary service and Normand's work in the communication department. Then he closed the call with his blessings.

Normand Laub was just an ordinary young man who rose above usual human limitations to leave an extraordinary legacy for his posterity, and for the world in which he lived. He answered the call to help

save a world gone crazy. He always reached out to sustain and encourage the unfortunate, the down-trodden, and sometimes the wayward.



Merril's Washboard Band (L to R) Grandson Merrill on the guitar; Barbara on the piano, Normand, mandolin; daughter, Lynnette, triangles; son, LaDel, harmonica; my mother, Verda Blake, auto-harp; daughter, Lauri, Washboard; son, Craig, washtub.



Normand as LDS Bishop, 1977

Dr. Marion J. Bentley

Dr. Marion J. Bentley (1928-) was born in St. George, Utah. After receiving an Associate in Science degree at Dixie College, he completed his B.S. at the University of Utah, M.A. at Stanford University and his Ph.D. in Theatre at the University of Utah. Additional studies have been at the Royal Academy of Dramatic Arts, the London Academy of Music and Dramatic Arts and the Webber-Douglas School, all located in London, England.

He spent thirteen years as a professor and Department Chair in English, Speech and Drama and as Chair of the Division of Fine Arts at Dixie College. Marion was responsible for taking theatre to new heights at Dixie College, especially musical theatre. He has a talent for taking average students and turning them into incredible performers. His students have performed all over the world, designed sets for

major Broadway productions and performed as members of the Metropolitan Opera.

While on sabbatical in London, he directed "Promised Valley" and then brought two from that cast back to Dixie College to continue their studies. He is "Dixie College from head to toe" and when he brings performances to St. George to raise scholarship funds for Dixie, the performances are quickly sold out. He and his wife, the former Deanna Hawkins, are the parents of six sons.



Vet Swingsters Combo

Several of the World War II veterans returned from the service to begin their education at Dixie College. This was in 1947 when dances were the big weekend event. A few of these musicians organized a dance orchestra called "The Vet Swingsters". They became a popular combo playing for dances throughout Utah and Nevada as well as for college dances in 1947-1948.

We want to thank Lorraine Cox who was on the dance committee and helped us get our first dance jobs. There will always be many memories of the huge dancing crowds in the old recreation hall where the library is now located.

Many excellent orchestras played for the dances. Stan Schmutz had one of the best 15-piece orchestras in the country. The Eagers and many other orchestras did a first class job.

Members of our combo, the Vet Swingsters Combo, were Bob Foremaster (alto sax and clarinet), Doug Liston (tenor sax and clarinet), Clem Hancock, (trumpet), Richard Foremaster (bass and trombone), Carl Gifford (guitar), Mary Lou Stewart (piano), Ramona Sproul (piano) and George Allen (drums).

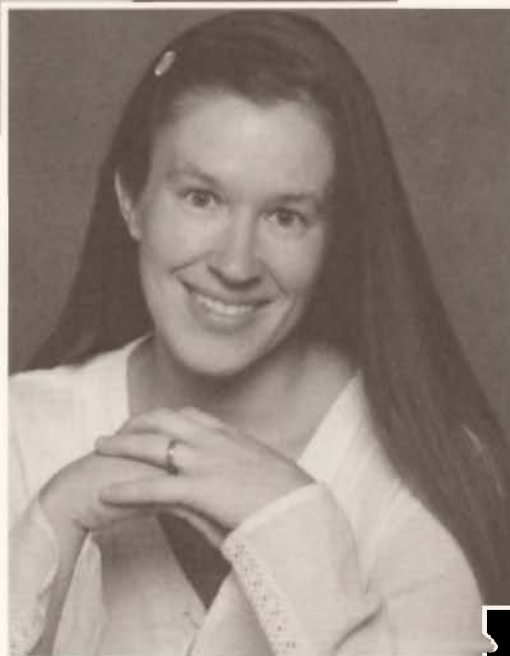
The memories of these days will never be forgotten.

Bonnie Romkey

I can't remember a time when I didn't know how to play the violin. I began private lessons at age three, surely unaware that the smooth wooden instrument I held in my tiny hands would help me weather many storms, raise my heart to great heights, and ultimately, reveal a secret that would one day ("far beyond my childhood horizons") change my life forever.



As a young child I was a faithful practitioner; the violin came naturally and easily to me, and I delighted in the fledgling pleasure of being able to conjure music from its strings ...It shared each small step right along beside me, marking every major milestone and the events of my life in reassuring and faithful lockstep.



As a young child I was a faithful practitioner: the violin came naturally and easily to me, and I delighted in the fledgling pleasure of being able to conjure music from its strings as if by some act of magic or miracle. I developed a childish bond with the instrument, treating it with affection, like many children might tenderly care for a favorite doll or stuffed animal. Each night as I went to bed, its constant and friendly presence atop my dresser felt like a talisman against the nighttime shadows, and the enormous world that stretched out before me, providing reassurance until the bright light of the morning sun, and a new practice session.

Year after year, violin was as much a part of the routine of my everyday life as the change of seasons, as familiar as a close childhood friend. As I found myself growing into a typically awkward and insecure teenager, the violin grew even more important to me. Being quiet and shy, it became the easiest way for me to express my feelings, experience my own emotions, and speak to the world in a way that I failed to live up to in youthful words alone. When I was sad or lonely it provided nurturing companionship and gentle consolation, like a childhood lullaby, in soothing notes of understanding. When confused and afraid, I found strength and unfailing comfort in its resonating tones. And when I felt joyful, it sparkled and sang under my dancing fingers, as if sharing in my joy.

Throughout the normal tides of turbulent youth, my playing style and ability closely mirrored and reflected the changes in my life and growth as a person, even sometimes acting as an anchor of steady influence and guidance. It shared each small step right along beside me, marking every major milestone and the events of my life in reassuring and faithful lockstep.

And so, I was not prepared when the day came that I no longer found joy in playing violin. Two things happened that made me consider quitting forever. Although I won every competition I ever entered, I failed to enjoy a single one. I had never conceived of music as

a competitive sport. I didn't perform in competitions to win, but because it had always been the best and most joyful way I knew to express myself. However, at each event I saw others around me, both players and their parents, many of whom I knew and loved, in tears and anger and frustration and stress because my winning also seemed to mean they somehow lost. I felt guilty.

As I struggled with these feelings, my sense of conflict would soon grow even more intense. An early music teacher, when urging me to practice even harder, taught me that my perfection would meet with God's happiness and approval, whereas a mistake-ridden performance would result in His disappointment. When a second teacher echoed the same idea, I became more and more inhibited, fearful to make the most minor of mistakes. I felt as if I had lost the joy I had always found in making music.

I tried different ways to resolve this dilemma. At competitions a part of me hoped I would play poorly so others could win and be happy, while another part desperately wanted to play perfectly to ensure God's approval of me, something I desired more deeply than anything else. But even in winning a competition, I played many imperfect notes, and so seemed to lose on both counts. For several years my joy in playing was muted, and while performing I felt both frightened and uninspired.

When BYU offered me a full music scholarship I accepted with the hope I would rediscover the essence of what playing used to mean to me. In an environment where love of music and practicing five hours a day was normal and embraced, I soon found I was enjoying myself more and more, but could never fully shake the distressing feeling that if I wasn't



As concertmaster of the Southwest Symphony, and a violin teacher with a private studio filled with wonderful students who are themselves learning to express their own inner experiences, I am blessed that my part in the great symphony of life is to share His love in this small corner of the world.

perfect, God would be disappointed.

In my second year, realizing I would pursue violin as a career, I knew I required an instrument more suitable to my present and future needs. When a luthier sent me three violins, one in particular stood out far above the rest. It immediately felt comfortable and smooth in my now grown-up hands. The warm and mellow tone was familiar, as if it was my own inner-voice speaking. Its personality felt like the one I had always known in the world inside my head, but had been too shy to properly convey, and it helped me feel less afraid to share myself with others.

I knew in order to become a better musician I needed to become a more open and authentic person. I dove more deeply into myself, finding and expressing newfound parts of my inner self to the other students in my master class. With encouragement from supportive teachers and friends, I continued in this process which eventually resulted in my letting go the layers of guilt I had built around my playing. I began to get in touch with the depths of my heart, and had brief glimpses into my soul. The more I opened to these glimpses the more effortlessly they came. Then one night, while playing alone in a practice room, in a powerful flash of awareness, I felt completely encompassed by the warm acceptance of God's love. His light was inside of me and all around me, a benevolent force so unfathomable and unconditionally loving that I never feared playing a wrong note again.

The sheer relief of this knowledge made me cry with gratitude as I played. I could now play out of pure love, wholly without guilt, wholly without the fear of imperfection. I finally felt free.

In the years that have followed I've longed to share that experience with everyone around me. Words are not my way, so I've often let the violin speak for me, sending the notes of my soul out into the world, letting them sing of God's absolute love for each of us.

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As I finish this story, I am reminded of my present violin. It's still the same one I found in college, and I love it as much as I did then. Even now, in the dusky shadows of night, it still sits upon my dresser, silently and patiently waiting for the joy of morning practice. It still feels like a faithful friend I have never been without, and I realize now just who that Friend is. He has always been there beside me, and His notes have only ever been filled with unconditional Love for me and all of us. This is what I hear when I hear my violin sing to me and I realize why I can't remember a time when I didn't know how to play the violin.

The Campbell Brothers

Lynn, Jess and Stan were musician brothers of their time. Lynn played the trumpet, Jess, sax and clarinet, and Stan, sax and clarinet.

They played the big band music of the 40s and took part in different combos throughout their careers.



Stan was a World War II hero who was shot down with his plane during a battle with the Germans. He was killed fighting for his country. Everyone who knew him loved Stan.

Ralph W. Beyer

Ralph Wolfgang Beyer was born September 5, 1924 in Chemnitz, Germany but he was only two years old when he and his parents immigrated to America. The family settled in Salt Lake City, Utah, where Ralph grew to manhood. His father died when he was 7 years old and his mother raised and worked to support her three children. When in high school Ralph



would listen to the local dance bands and desired to become a part of that group, but because the family could not afford to buy an instrument, he couldn't participate in the music program. This didn't completely stop him, however, because he managed to buy himself a harmonica and became quite proficient at it. Ralph with his harmonica, coupled with a clarinetist from the high school dance band and sometimes the dance band's drummer, would perform for school assemblies, which were common at the time.

When he graduated from high school in 1941 he got a job and bought himself a tenor saxophone. At this time he thought that the only acceptable types of music were jazz and dance. All other forms of music were too blasé to merit any consideration. He served in the Army during World War II and was fortunate enough to be accepted into the army band at Fort Kamehamehah on Oahu, Hawaii. There he became adept in the field of music and began to perform professionally. When he returned home from the service, Dr. Joseph Clive persuaded him to register at the University of Utah, majoring in music and education. He graduated from the University of Utah receiving his BA degree. He taught Jr. High School music in Salt Lake for sev-

eral years but decided that teaching was not his forte'.

It was at the University of Utah that he learned that jazz was not the only music in the world, and thanks to one of his musicology instructors, he began to appreciate the finer points of classical music. He fronted two of his own dance bands during this time, arranging a goodly part of the music they played and through use of his talents in this field, was able to support himself quite nicely through college. His dance bands played several seasons in Salt Lake City at Lagoon, Saltaire, Rainbow Rendezvous, and several nightclubs. He played many engagements in the surrounding areas of Utah, Nevada, Arizona and Idaho.

After graduation he took several classes in composition from Leroy Robertson working toward his MA degree but had to quit school to support his growing family. While in college, he also worked for Jennings Music Co. in Salt Lake City and was able to buy the band instrument department of that store. He purchased that department and has been active in the retail music industry ever since. He became interested in composition while living in California where he started writing selections for choir. He also did quite a bit of arranging and composing for local groups at that time and received considerable acclaim.

It was not, however, until he moved to St. George in 1984 that he really became interested in composing for symphony orchestras. He had performed in and conducted parts of "The Messiah" from time to time. It was then that the idea of a similar oratorio for the Easter

season occurred to him. After all, he thought, April was the actual time of Christ's birth and also of his crucifixion. He spent the next year or so putting together the ideas that ended up as the oratorio "And The Word Was God", which depicts the mission of Jesus Christ and some of the events that happened to him. When he started this composition, he had already composed "Lord, We Adore Thee" and "Supplication" for choirs in Sacramento, California, which he then incorporated into the Oratorio. He thought about the word, "Oratorio", derived from the word "Oration" and eventually regarded to mean a religious musical work, and decided to add an orator. With this idea in mind, he composed and compiled the contents of "And The Word Was God". He then added to the information commonly used, as found in the Bible, some information we have obtained from the "Book of Mormon" and the "Pearl of Great Price" in an attempt to round out the story of the Lord Jesus Christ and His mission. The composing of the Oratorio's "The Lord's Prayer" was cause for some serious thought, inasmuch as there were already so many renditions of this prayer that had been composed and performed. The musical version he composed is, therefore, a little different from those normally used.

Different also, is his use of some instruments in the "Oratorio". He uses the harp, harp-sichord, three flutes and 3 trumpets along with other traditional instruments. The brasses and winds are used more often than in many other works and the strings are a little less prominent. Also of note, a full five-piece sax section is used on two occasions and alto saxophone is used as solo instrument twice. The style of music is basically modern romantic with much use of "song-type" melodies.

Ralph Beyer's age? Well, he doesn't really like to talk about it, but he's 80 years old.

While working on completing this oratorio, he organized a dance band in the St. George area. It was, in style, a "Big Band", as was popular in the 40's to 60's, and such as he had used in the Salt Lake area years before. He was active in this band until just recently when he quit

playing his sax because of his age.

During that time to the present, he has composed several classical works including three full symphonies and several smaller works for symphony orchestra. One time, he had been listening to a tape of the Julliard Quartet playing several pieces of Mozart, Sebelius, Ravel and others and thought it would be interesting to see if he could produce a similar work. With



*Above: Chi Chi Club,
1951.*

*Left: The R Beyer
Band*



that thought in mind, he wrote his "String Quartet #1". With the knowledge that there are many different styles and modes of music, he chooses, and still prefers, the modern romantic styles somewhat similar to the style of Tchaikowsky, Mahler, Liszt, Beethoven, R. Strauss etc. and writes in a similar, yet different melodic style. It is not too difficult to discover the assorted melodies in his works if one will but listen for them, for most of his melodies are repeated at least once.

His newest work is a work for symphony orchestra entitled "An American Legacy" in which he compiled many of the well-known American songs and pieces, divided into four movements. This work is geared toward the 4th of July.

His works include:

- Symphony # 1 Divertissement Romantique (33 Min)
- Symphony #2 (36:46 min)
- Symphony #3 (38:56 min)
- Ballad and Variations for Symphony Orchestra (36:25 min)
- String Quartet #1, 4 movements (33:50 min)
- Serenade for Strings, 3 movements (18:45 min)
- Melody for Contemplation for Symphony Orchestra (8:34 min)
- The Race, for Symphony Orchestra (4:10 min)
- Violin Trio with Symphony Orchestra (7:55 min)
- Playful Pups for Symphony Orchestra (3:05)
- Piano, Two Violins Trio (7:13)
- An American Legacy for Symphony Orchestra (47:10 min)
- "And The Word Was God" Oratorio (two hours)



Murry Jones Band, Salt Air, about 1949

Denis Zwang

Denis Zwang, a native of the Netherlands, plays saxophone, clarinet and flute. Denis has had a number of private instructors on various woodwind instruments. On clarinet and saxophone: Lowell Hepworth, University of Utah jazz band director; Joe Muscolino, professional musician and teacher, Ernie Northway, Las Vegas musician and mouthpiece maker; Felix Vescullia, Boston Pops clarinetist and UNLV instructor. On flute his instructors include Ralph Gouchnour and Michael Vance, both flutists with the Utah Symphony. Denis has also attended saxophone master classes offered by performing artists Lou Tabakin, Bob Shepherd and Richie Cole.



Denis has played in Europe and in the western United States, has performed with trumpeter Wynton Marsallis, bassist Jack Six and the Peter Deutchen High Society Band from New York City. He has backed up trumpeter Allen Visutti, and noted vocalist Diane Rieves and Jimmy 'D' from Guam. Denis has played in big bands, orchestras, jazz and rock groups from the University of Utah Jazz Band, S. L. Jazz Society Big Band and Sax Quintet, Jerry Floor Big Band, Vine Street Band (top 40), Promise Valley Playhouse pit orchestra, Liberty Park Band, the house band for the Manhattan Club, Club 90, Salt Lake Country Club and the Cottonwood Country Club in Salt Lake City. He has played with professional bands in San Diego, San Francisco, Seattle, Vancouver, Las Vegas and the Salt Lake City area. He played in the faculty combo and big band at the weeklong Yellowstone Jazz Camp and the Telluride Jazz Festival in Colorado. In Southern Utah he has performed at Tuacahn for four years, the Shakespeare Theatre, Utah Jazz Ensemble with Sam Payne, Televised Pearl Awards in Salt Lake City with the Sam Payne Project, the Swing Set Band, Win Seegmiller's Big Band, Cadillac Rhythm and Blues Revue, Cedar City Sax Quartet with Dr. Michael Dean, Orchestra of Southern Utah, Southwest Symphony and with his own jazz quartet, DZQ for St. George's First Night, the County Fair, St. George Arts Festival and for private parties. Denis is first call for horn tracks at Spiral Studios in St. George and has done projects in most of the recording studios in Salt Lake City including live broadcasts on KUER Radio with his group, DZQ. He also was a Salt Lake Jazz Society board member and coordinator for the Monday night jam sessions at D. B. Cooper Club for two years.

Denis has taught private saxophone, clarinet and flute students for 18 years in Salt Lake City and for 6 years in St. George and Cedar City. He has helped many students prepare for their band and University scholarship auditions. Denis has taught Jazz Combo, Super Sax, and Woodwind Ensemble classes at Dixie State College. He was also a guest soloist with the Dixie State College Jazz Ensemble. He currently works in sales and instrument repairs at Music Affiliates in St. George, instructs private students and conducts woodwind and improvisation clinics at local high schools.



*Plays: Fender, Gibson
& Taylor guitars;
medium gauge strings,
Favorite song to play:
Johnny B. Goode.*

G. Paul Doxey, M.D.

The Original "Rock Doc."

Favorite gigs so far: - the Olympic Torch Party at Stephen Wade Chevrolet on February 4, 2002. The torch was 2 hours late and we had to start our set list over as we ended up having to play for 4 hours straight that night. It certainly was an exciting event for our small city and we enjoyed playing for it. Another highlight was at the Electric Theatre on February 7, 2004, when we had our CD unveiling party. I also really enjoyed the Breast Cancer Awareness fundraiser at the Electric Theater on October 21, 2004. We tried to make a visual as well as auditory experience with videos to accent the music.

I grew up in Ogden, Utah with 2 brothers and a sister. My father was a dentist and my mother was a ballroom dance instructor. My Mom bought the family an acoustic guitar as a family Christmas present when I was in junior high school and I was the only one to pick it up and consistently play it. I then bought an electric guitar for \$60 and an amplifier. I took one lesson from an older neighbor who was in a local band. He had me label the notes on the guitar fingerboard and then taught me about "cowboy" chords and showed me that I could play the same chords using "bar" chords basing the chord on an "E" or an "A" finger pattern. The lesson

really stuck in my head. A friend and I would jam for hours at his house. The first few years in college, I really didn't play the guitar much. I went to Weber State majoring in Chemistry. While at Weber, I worked at the Utah School for the Blind. I started a rock band after school hours to give the kids something to do. Many of the blind students have "fine tuned" their ears to make up for their loss of sight and many were very talented musically. We played like a "garage band" after school and once got to perform in an assembly.

After graduating from Medical School, I went to Michigan to do my internship in surgery. While there, my apartment was robbed and vandalized and my acoustic guitar was stolen. When I came back to Salt Lake to train as an Ear, Nose and Throat Specialist, I bought a replacement guitar, a beautiful Martin HD-35. I started playing it more often and even wrote a few songs.

I started my practice of Ear, Nose and Throat Surgery in Salt Lake City in 1985. Several months after "hanging up my shingle," I got a call from United Concerts, the main promoter of rock and roll events in Salt Lake. They told me that a rock star was in town for a concert, but was sick and needed to see a doctor, a throat specialist, as the patient was hoarse. They said he couldn't come to my office, as he "would never make it out of the hotel." (presumably due to interference from rabid fans). They asked if I would go to his hotel. I took my equipment including an endoscope to examine



his vocal chords. I then spent 4 hours with Ozzy Osbourne and his wife Sharon. Thus began my association for several years with many rock stars who wanted to see a doctor when they needed one while touring 'n Salt Lake. One day I was in the backstage dressing room of the band "Chicago" and I saw a guitar plugged into an amplifier which was on "standby." I asked the owner of the guitar if he had built the guitar as it didn't look "store bought." He said that he had actually built the guitar himself and then, without asking if I played, he put the strap around my neck and in a loud voice to the 50 or so people in the room, including the entire group, said, "Hey guys, the doc is going to play a lick." Everyone became quiet. Fortunately, I couldn't remember anything by Chicago, so I played "Blackbird" by the Beatles. He then said, "How about that, a doc who rocks. Let's get him up on stage with us tonight!" I declined the offer. But from then on, word got out that I was the "Rock Doc."

The next chapter in the story, was how our band, the "Rok Dox" was started. It was my wife's fault (and she knows it)! We had moved to St. George in 1994 and she purchased a Fender guitar for me as a Christmas present. I became very interested in the instrument and the sounds that an electric guitar could make. She became involved in the county medical association spouse's group. They wanted to raise money for local charities. Someone got the idea that they would have local doctors perform gag acts that people would pay to see, or the doctor could pay money not to perform. She was on the committee for this idea (called the "Physicians Pinollies") so she announced to me one day after work that I was going to perform playing the guitar and singing a song of my choosing. Of course, I didn't want to do this alone, so I asked 2 of my doctor neighbors to help- Steve Davis, a radiologist who plays bass and his older brother John (also a radiologist) who plays the drums. This was in 1997 and the three of us went by the name "The Suburbans" (as we all showed up to our first practice at the church driving Suburbans). At the first Phollies, we butchered the song "That Thing You Do." We didn't play again until the next year when we were asked to perform again. Wanting some additional help, I recruited one of my patients whom I knew was a pro, Jerome Beesley, the "doctor of musicology." He helped us for the next few years. We then added a keyboard player, John's neighbor and dentist, Larry Staples. We started to play around town including the Arts Festival, the County Fair, and were featured at First Night 2000. Eventually, Steve was replaced at bass by Carl Van Gils, a podiatrist who played in a rock band in college. At John's request, we changed our name from the "Suburbans" to the "Rok Dox".

In November 2003, we met at Spiral Studios and recorded our first CD "Red Dirt". I also wrote "Life is Something Good" which is a song in honor of my Father who was an incredibly positive person despite a lifelong illness which was extremely challenging.

My Father was a gifted tenor singer who loved music and performing. I didn't inherit his voice, but I did follow his lead of performing. I find writing and making music to be a wonderfully enjoyable hobby which brings relaxation and balance to my life. I keep a guitar in my personal office and find it very relaxing to pick it up and play during lunch or when I have a moment after a long day of surgery.



Performing a gig with everyone in town and not on call is close to a miracle. My advice: "Never be in a band with a bunch of doctors, even though it's a blast, invariably, the beepers go off and then someone leaves."

Dr. John A Davis M. D. Physician, Motorcyclist and Musician



Dr. Davis is a Diagnostic Radiologist who divides his professional medical practice between Dixie Regional Medical Center in St. George, Utah. Mesa View Medical Center in Mesquite, Nevada, and Snow Canyon Imaging Center in Ivins, Utah. Music has been a major part of his life in Southern Utah for the past 15 years, since 1989 when he and his family moved here from New Orleans, Louisiana. Dr. Davis has played principle trumpet with the Southwest Symphony Orchestra, and for the past eight years he has also been the drummer and vocalist for a local physician's rock and roll band, the "Rok Dox". Motorcycling is another big part of his life, as he is locally famous (or infamous) for riding a Harley. He is a "life member" of H.O.G., the Harley owners group and has logged over 100,000 miles on his Electraglide.

John was born into a musical family and was often around music at home in his childhood. His father, Duane, was a Big Band Era saxophonist and still plays clarinet. His mother, Betty Jo, taught the piano and has been an accompanist throughout Utah Valley. She also plays the viola and clarinet. Both of his parents performed for many years with the Utah Valley Symphony Orchestra in Provo, Utah. As a youth, John was inspired by Herb Alpert and the Beatles and longed to play the trumpet, or alternatively, "be a Beatle". As a child, for several years he would drive everyone crazy by buzzing his lips to popular tunes or by using pencils, rulers or hands to pound out rhythms on anything (or anyone) around. His brave parents actually encouraged his drumming aspirations and at age 7, John began lessons on an actual snare drum, gradually expanding to the whole drum set. He began to take trumpet lessons at about age eleven, and there was little peace or quiet at the Davis home from then on. His family performed together for several years in a Dixieland band, which began as a family night activity, ultimately performing on stage at the Osmond television studio. It is John's father who is responsible for his near-life-long obsession with motorcycles. His dad taught him to ride an 80cc trail bike at age 8 and John has been "hooked" on two wheels ever since.

Over the years, young Davis developed eclectic musical tastes and experience including jazz, classical and rock music. As a young man he attended summer music camps at Brigham Young University, playing trumpet in bands and orchestras but playing drums at jazz/rock camps. It was during such a music camp program that John became friends with other young musicians including Kurt Bestor, Gary Caldwell, and Danny Truman. In high school, Wes Barry and Larry Hill added direction to his musical training in symphonic band, orchestra and jazz band classes. John was awarded the "John Phillip Sousa" band award as a senior.

As his study of the trumpet became more serious, Newell Dayley was his most influential teacher. Drum playing became more of a hobby and "stress relief therapy". While a senior in high school, with high hopes of making it big, John joined a progressive rock band called "Prodigy" that played a fusion of rock, jazz and classical music styles, featuring John on electric trumpet and synthesizer keyboards. The band became a local success, recording two albums and winning acclaim at the Salt Lake Tribune Jazz Festival, where they were dubbed "the Electronic Philharmonic". Commercial success was not to be however, and John continued his pre-med education at BYU, and later attended the University of Utah School of Medicine. While at BYU, John completed a music minor, playing in the BYU Jazz Ensemble, "Synthesis", for four years along side fellow trumpeters Gary Caldwell and Kurt Bestor, with Danny Truman on piano. At night and on weekends, he played with several rock and roll and disco bands (to help pay his way through school) including Copperfield, Echo Bay, Phunn, Taxi and Magic. During that time, John was associating with many up and coming musicians who later went on to become successful composers, performers and studio musicians. Many others went on to become excellent music educators themselves.

In medical school, John and several of his fellow student doctors formed a band to let off steam and allow an avenue for creative expression during the arduous study of medicine. So, John dusted off his drums and sang vocals (which he now does regularly with his current band of doctors, the Rok Dox). It was in this medical school rock band that John began to write comedy – medical musical parodies, a style, which he continues to enjoy performing to this day. While away from home in New Orleans for internship and residency, John collaborated with fellow resident physicians and several parody songs were written and performed informally. Two of these, "Surgeon's Blues" and "Money for Nothin'", were recorded on the current Rok Dox CD. John still performs many of these parody songs along with new material at Rok Dox performances as well as at the annual "Physician Phollies" and during "Rad Tech Week" at DRMC.

Upon moving to St. George in 1989, John was pleased to join the Southwest Symphony Orchestra with old friend and fellow trumpeter Gary Caldwell as the conductor, and has been blowing his horn with the orchestra for the past 15 seasons. He says one of the highlights for him is riding his Harley to the annual pops concert in Springdale's O. C. Tanner Amphitheater near Zion National Park. He hopes to be able to keep right on riding, playing trumpet and beating those drums as long as he can do it the way he likes best, "louder and faster and with a smile!". John and his wife, Lisa, are the parents of four children, and have tried to instill a love of music in each of them. They divide their time between their homes in Bloomington and beautiful Pine Valley, Utah.



Dr Davis has played principle trumpet with the Southwest Symphony Orchestra, and for the past eight years he has also been the drummer and vocalist for a local physician's rock and roll band, the "Rok Dox", pictured above: (L to R) John Davis, MD; Jerome Beesley; Paul Doxey, MD; Larry Staples, DDS; Carl VanGils, DPM.

Larry Staples

Born in Kanosh, Utah, Larry Staples was taught to play piano by his grandmother (a member of the tabernacle choir) but when he moved to Las Vegas he was taught music theory by a musician from the strip and started to become interested in pop and rock and roll.

During high school he played in rock and roll bands and played for lots of dances for the popular car clubs of the fifties and sixties like the Road Runners and Esquires. In a little band called Bobby and the Crossfires, he played for most large youth dances in the area and they packed the National Guard Armory and other facilities with pop and rock fans. The little group became well known and had a Saturday television program, which had many guests from the strip including Wayne Newton who was very young at the time. It was a local version of American Band Stand. The hostess of the show was a retired showgirl from the Las Vegas strip and she was very qualified in all forms of entertainment. So after a while the show went the way of all of those old black and white T.V. programs.

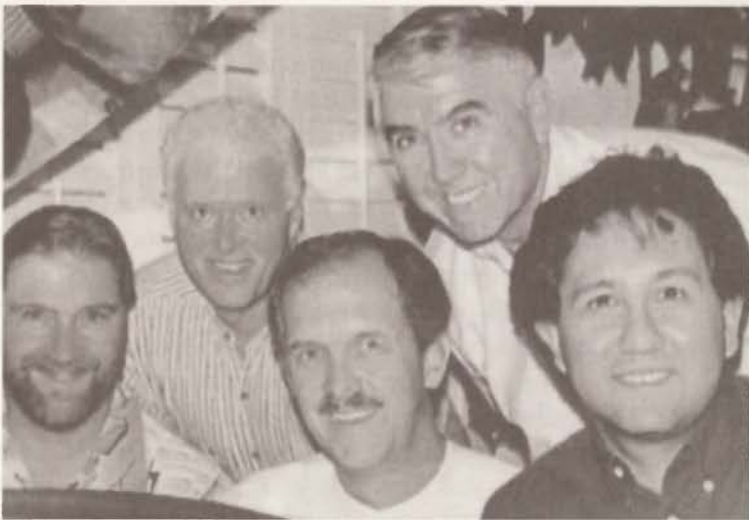
After a mission and dental education Larry became known as Doc by most friends and once again started to play in music in small rock and roll bands. One group with Bill Mathews, Garn and Dorothy Huntington, Scott Emmet and others became very popular for the Elks and Lions and played for many charities and fundraisers for years. Their dances helped raise funds to build the Elk's building. They played in the old Buckskin and other well-known dance places. The group was known as the "Roommates" and found themselves' playing for church dances one night and in night clubs the next. For many years the New Years' Eve party, which was held at the Elk's or Lion's clubs, was played by this little group of musicians. Most of the time it was pop but in the late seventies and early eighties it leaned to mostly country western.

In the "Roommates" and country bands Doc learned to sing and overcame a longtime fear of singing in public. " I thought that I had developed a great talent until I realized most of those screaming fans at closing time had lost most of their good taste and judgment" Doc said. During the Disco era the keyboard player found himself playing horn lines on the synthesizer and wild clarinet sounds to Stevie Wonder songs but the Band called "Velvet Hammer" played a few dances and Doc found it too technical and not much fun.

After his marriage to Ann in 1982, Doc took a break from this for a few years until Paul Doxey invited him to join the "Rokdox" rock band in 1999. The biggest moment of that has been playing for thousands of screaming people at the millennium 2000 First Night celebration in St. George and what a wonderful tradition that started.

It has been a pleasure to play in "Rokdox" with John Davis, Carl Van Gils, Paul Doxey and Jerome Beasely. The best memories are not in the applause but in the friends that were made along the way. When the St. George Musical Theatre opened its first show in the theatre in the round, Doc was thrilled to have a minor role and again sing in the "Fiddler on the Roof".

Lately it is his greatest thrill to watch his daughter and friends and other young people having fun with music and theatre.



*Rokdox Rock Band, featuring (l. to R)
John Davis, Carl Van Gils, Paul Doxey,
Larry Staples and Jerome Beasely.*

The Saint George Swingland Band

The city of Saint George presents the new Saint George Swingland Band for your dancing and listening pleasure.

The band is also known as the "Mick Jones Band", a group of talented musicians who enjoy playing the big band music that everyone loves. The band plays a wide variety of good dance music such as Glen Miller, Count Basie, Duke Ellington, Harry James, Billy May and others used to play. The band also plays music from the 60s and 70s.

Most of the tunes that the band plays are arranged by Mick and make you want to dance all night. The musicians in the band are top-notch professionals.

The band found a new home and sponsorship with the City of Saint George. Kent Perkins has long had the desire to have a city big band in Saint George. The band is currently rehearsing in the Saint George Opera House. Gary Sanders, the community Arts and Exhibits Administrator is scheduling the band for regular performance and dance evenings. There are also tentative plans to play in the ballroom in the old Dixie College building, which is being renovated.

The first scheduled dance night is the 27th of November at the Opera House. The time is yet to be announced.

I played with Ralph Byer's Swing Set Band and arranged a couple of songs for him. Later, he asked me to take over the band and I did. I have made several big band arrangements and have a book of about 260 arrangements of songs from the 40's to the 70's for the Mick Jones Band.

Members of the Mick Jones Band are: Guitar: Jim Sevy, Keyboard: Ron Taylor and Mami Dalton (sub), Bass: Lucas Marshall and Kevin Till (sub), Drums: Jeff Stone, Sax: D. J. Barraclough, Gary Caldwell, Jeff Caldwell, Darrin Thomas, Robert Schmidt, Mick Jones and Reuel Hopkins, Trombones: Dallas Beck, Kirk Jones, Mick Jones, Mike Winslow and McKenzie Stanley (sub).

Mick Jones



I was born in South Central Los Angeles in 1937. When I was about 11 years old I attended a church activity at which a young man played a trumpet solo. I told my mother I would like to play one of those horns. In a matter of just a few days, my mother purchased a used Holton trumpet. That was the start of a life full of music. The young man who played the solo in church became my trumpet teacher and taught me using the Maggio Method. He also married my sister and became my brother-in-law, Eldon "Harry" Howe.

In high school, thanks to a great teacher, Mr. Eyman, I excelled in music theory and performance and started arranging for choir and band. In 1955 I wrote arrangements and played for the Lou Lasswell five-piece combo. He paid me one to three dollars for each arrangement.



That same year I met Murl Nelson, a drummer. We started a big thirteen-piece dance band. We called the band for more than seven years. Our band had many names: "Murl Nelson", "Generation II", "Profits" and others but ultimately the band was called "Mickey's Rubberband". We played the old swing standards and several special arrangements that Dick Tash and I wrote. We had quite a few special charts. During the greater than seven year period I took a leave of absence and went to Mexico for two and a half years on a mission for The Church of Jesus Christ of Latter-Day Saints.

I attended the University of California at Long Beach and played with the UCLB orchestra. It was there where I met many good musicians and my wife.

I hired musicians from the Claude Gordon, Lawrence Welk and Stan Kenton Bands. We backed up a group called the Damons from BYU that later became the Lettermen. Roberta Shore from the Virginian TV series sang with us.

Above) is a seventy's this picture of Mickey's Rubberband. (L to R) Blair Andersen, Bob Apperson, Danny Membrilla, Bill Anderson, Wilson Brown, Mick Jones and Rod Matson.

The following were a few of the musicians in the band: Cecil Hill (lead alto with Claude Gordon), Jim Horn (Saxophone recording artist), Larry Kneetle (Keyboard Recording artist), Leo Potts (Saxophone recording artist), Rod Matson (Saxophone artist), Millie Freeman Matson (keyboard artist), Lemoine Taylor (Saxophone artist), Don Staples (1st

trombone for Lawrence Welk) Jeff Reynolds (current bass trombone artist for Los Angeles Philharmonic Orchestra), Garrett List (trombone artist with staff at UCLB), Brent Pearce (lead trumpet for Claude Gordon – current self employed composer and arranger), Wilson Brown (keyboard for the Lettermen – retired professor, Ricks College), Dick Tash (key-board/sax/arranger with Claude Gordon), Richard Carpenter (keyboard recording artist), Karen Carpenter (recording artist, drummer/vocalist) and several other good professional musicians.

Being a bandleader was an avocation for me as I work full time for North American Aviation (Rockwell International) as a computer programmer/analyst.

After the big band I wrote a new book of arrangements for my seven/eight piece band called "Mickey's Rubberband". Richard and Karen Carpenter of "The Carpenters" played for me in this band as well as the big band. I wrote another book of arrangements for a 5-piece band and backed up a vocalist named Danny Membrilla. I performed a long engagement at the Royal Coach Hotel (currently the Anaheim Sheraton Hotel) next to Disneyland as well as several casual gigs.

In 1974 I moved to Salt Lake City and started a band called "Independence" featuring Rick Reinen on bass and vocal. Rick Reinen is currently an educational administrator at a junior high school in Tooele.

In 1976 and 1977 I moved back to Los Angeles because I needed more money and I missed all the musical action. I reorganized and led Mickey's Rubberband. In 1977 I moved back to Salt Lake City because my house in Centerville, Utah didn't sell. I performed with the Mormon Youth Band under Robert Bowden and backed up Sun, Shade and Rain.

I moved back to Los Angeles in 1979 and for two years I led Mickey's Rubberband again. In 1981 I moved back to Salt Lake City to work for the Church of Jesus Christ of Latter-Day-Saints.

I played with the Dan Whitley big band, backing up the Sun, Shade and Rain vocal group. I performed with, arranged for, composed for and conducted a 13-piece brass ensemble led by Brad Omer. Included in the brass ensemble were John Hopkins (Mormon Youth Orchestra) on trumpet and Gerald Otley on Trombone. I performed with this group for ten consecutive years. Our last performance with them was in September 1999. I retired from my position with The Church of Jesus Christ of Latter-Day-Saints and moved to Ivins, Utah in the year 2000.

I performed with Tuacahn Brass at Tuacahn for the presentation of "Music Man" conducted by Richard E. Ballou.

I am currently the leader of a brass ensemble group called the Heritage Brass, which accompanies the Southern Utah Heritage Choir. We have performed at the Salt Lake Tabernacle and several times at the St. George Tabernacle and the Dixie State College Cox Theater with Floyd Rigby conducting.

I played two semesters with the Dixie State College Jazz Band under Gary Caldwell. We had several performances. I have put together and arranged several arrangements for my new group, Mick Jones Octet. The instrumentation is trumpet, trombone, tenor sax, bass trombone or baritone sax, piano, bass, drums and guitar. I have about 200 arrangements of music from the 40s to the 70s.



Above: At the dedication of the new hospital at Saint George, 2004. The Mick Jones Band. (Right) Various band members.



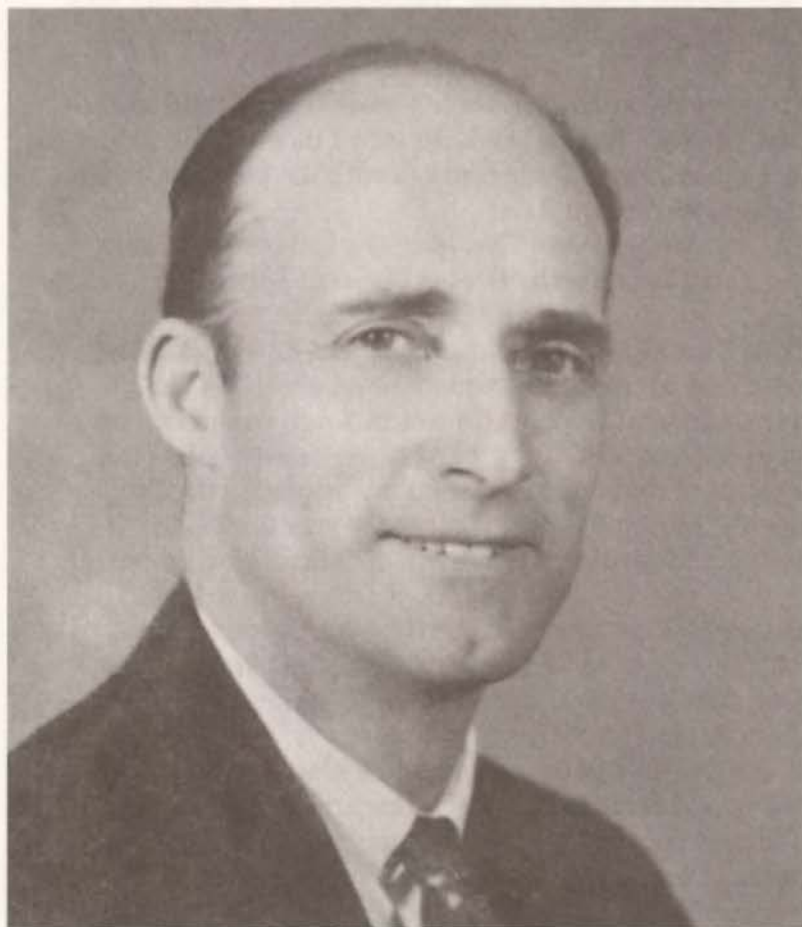
Glen and Rose Leavitt McAllister

Down through the generations of Leavitts you will find that they are a melodious family. As a family group they sang in many plays and enjoyed their musical abilities. The Leavitt orchestra provided much of the music in their community. All practiced

their talents and used them when they got together on holidays.

Rose Leavitt was born July 21, 1919 in a two-room frame house in Gunlock owned by her parents, Vernon and Luella Barney Leavitt. The family bought her grandparents' house, where she lived until she was 14. Her Aunt Florence came to live with them. She was about Rose's age and they shared everything except boy friends and clothes.

When Rose was 11 years old her great-great-grandfather, J. S. P. Bowler, came to her home one day. He wanted to talk to Rose and her parents. He said, "Luella, I want Rose to sing in my choir." Her mother asked, "Isn't she a little young?" He answered, "She's young all right, but that's the whole reason. Rosie has a nice voice and I want to train it. If someone else does it they might put her in a soprano section and she is a perfect alto. I want to do it now." So the following Sunday evening she went to choir practice. At age 14 Rose went to St. George to high school. During her fourth year



Glen was a talented musician. He took part in musical plays and sang special songs during intermissions. One such act was a black man singing a special song, "The Preacher and the Bear". He still sings this for his great-grandchildren.

she got herself a job working as an apprentice at the Dixie Beauty Shop under Lila Searle.

Rose also carried a big load at school. She was in the school opera, "The Beggar Student". She saw a few movies that year. Two she remembers were "May Time" and "Imitation of Life".

She registered for chorus under the direction of Joseph McAllister who had taught music for many years in both high school and college. They called him Joe. She enjoyed it so much she took chorus under Joe in all four years, singing alto.

Rose went to work in cafes and homes and saved enough money to halfway see her through beauty school. She worked in the Washington County Library and also had story hour once a week for which she earned \$14.00 a month. When fall came she borrowed the money she still needed and paid it back when she got a job. She graduated from Quish Beauty School in Salt Lake in November 1938, after which she returned to St. George and worked at Vogue Beauty shop for Jetta Snow. After paying back her loan she bought a sewing machine, a cedar chest and had it filled.

Glen McAllister is the fifth child of Graham Brown McAllister and Sarah Aseneth

Chamberlain McAllister. Glen's mother died when he was ten years old and he was on his own from the time he was 15. He worked for Rose's father, Vernon Leavitt, in the molasses when he first went to Gunlock. He was 15.

Years passed but they kept in touch and Rose knew when she was in love. They were married in the St. George temple October 8, 1940. Glen and Rose moved to Las Vegas where Glen worked with Sears Roebuck as shipping and receiving clerk. Then they moved to Basic Magnesium where he worked as foreman over 20 men in the peat beds. They moved back to Gunlock and Glen worked at several different jobs: Kitchen Kraft Cooking Utensils, Anderson Jewelry Co., Ashby and McQuaid and Lunt Motor Company selling used cars.

Glen belongs to the Utah Horseshoe Association and has won many tournaments. He and John Bracken won the doubles in the Utah State Championship in 1988. Glen was also talented as a musician. He took part in musical plays and sang special songs during intermissions. One such act was a black man singing a special song, "The Preacher and the Bear". He still sings this for his great-grandchildren.

Glen fills his spare time working in the church. He served 21 years in the Gunlock Bishopric (6 as a Bishop), 3 years in Stake Sunday School, 2 years as Superintendent of Sunday School, 5 years as Sunday School teacher, 5 years as Scoutmaster, 2 years as Superintendent of the YMMIA.

Rose was very active in her church: 6 years in the Primary (5 years as President), 2 years as President of the Relief Society, 5 years as Sunday School teacher, President of the YWMIA and counselor in the genealogy department. She directed music in Relief Society for more than 20 years, and sang in the church choir all her life.



When Rose was 11 years old her great-great-grandfather, J. S. P. Bowler, came to her home one day. He wanted to talk to Rose and her parents. He said, "Luella, I want Rose to sing in my choir." Her mother asked, "Isn't she a little young?" He answered, "She's young all right, but that's the whole reason. Rosie has a nice voice and I want to train it."

Beth and Ross Hurst

Beth Hurst and her son, Ross Hurst, have been playing piano duets for about 50 years. They began playing in Panguitch, Utah for family sing-alongs and then church and civic programs.

After moving to St. George in 1957, they continued to play for conventions, dedications, college programs, weddings, church and family gatherings. A few of their favorite songs are "Take Me Out To The Ballgame", "Tiger Rag", "Glow Worm", "Beer Barrel Polka", "Stars and Stripes", "Love at Home", "Basin Street Blues", and "Frankie and Johnnie". They also enjoy playing Christmas, Patriotic and Ragtime songs.

Beth has played in several dance bands in Panguitch and St. George over the years.

Ross plays with a band called the Music Makers in St. George. Ross' daughter, Suzanne, plays duets with him now, so the tradition continues.



Beth Hurst and Ross Hurst, have played piano duets for about 50 years.

Beth has also played in several dance bands in Panguitch and St. George over the years. Ross plays with a band called the Music Makers.

Juanita Seegmiller McQuaid

My mother, Juanita, was a remarkable woman in every way, despite every obstacle that came her way. She was born November 9, 1910 in St. George to Edna Lucinda Sorenson DeFriez and Frank Seegmiller. She sang and danced as a child in many programs. She told many stories of dancing with her Indian friends and those were some of her fondest memories.

When she was twelve years old, her beloved mother died. She learned to be very dependable and courageous at that young age, helping to raise her little brother, Bud, who was only ten years old.

She excelled in music and sewing. She appeared in many musicals. She sang in the grand operas at the St. George Opera House. She told me what a great honor it was to be remembered as a singer when the new opera house was restored in January of 1995.

As a child I remember her singing with Dilworth Snow. In high school and college days, she appeared in many of the musicals. In 1929 she was on a trip to Brigham City, Utah and was called by President Nichols of the college to come home and take the lead singing role in the operetta, "The Red Mills" with Ray Whipple and Myles Judd and others. She appeared in "Pickles" and "Fatanesia". She sang in a trio with Vella Ruth Morris and Effie Bracken.

She married Clyde A. McQuaid and they had one daughter, Edna Lu. Juanita held all the singing positions in the LDS church leading many ward and stake choirs. She was on the stake music MIA board and took many young singers to Salt Lake City to sing in the Salt Lake Tabernacle at the June Conferences.

She worked in many jobs to support her invalid husband, Clyde, who had multiple sclerosis for over thirty-five years. She helped her daughter in every way, encouraging her to always do her best and to be dependable and honest.

She was honored as the Literary Arts Orchid Lady in March of 1992. Her niece, Helen Miles Jacobs, gave her history and her grand children performed musical numbers.

She was a member of the Southwest Guild for the Performing Arts and served as a board member. She was a charter member of the Alice Louise Reynolds Literary Club, Chapter 11 and served as President of that club. She was the Stake MIA first counselor to Gladys Corbett and Virginia Ott. She was also the chairman of the music and dance festivals held in the Dixie Sun Bowl.

She loved to direct the ward choir and was a member of the Holiday Choir directed by Lillian Johnson. She was still a member of the ward choir at the time of her death in June of 1995.

She taught her daughter and grandchildren to love the beauties of nature by growing and maintaining a beautiful flower garden with over forty varieties of plants. She wrote her life history and titled it "Grandma Nee Nee Hi". She passed away June 11, 1995, just six months after the honor she received at the grand opening of the St. George Opera House.



Juanita is honored by local television host, Wallace Brazzeal at the opening of the St. George Opera House. She is with her husband, Clyde A. McQuaid, 1995.

"She was my best critic and supporter in my musical studies. She truly had a song in her heart and taught many vocal students." *Edna Lu McQuaid Jennings, daughter*

Rhonda Lee Rhodes (b. December 14, 1962 in Page, Arizona)

There have been musicians in my family for many generations. So I guess you can say it's in the blood. My 3rd great grandfather, Alonzo Donell Rhodes, would march at the head of the parades in Lehi, Utah with his violin in the 1850s and 60s. Music was always part of the atmosphere as I grew up so I started taking piano lessons from my mother as soon as I could sit up and reach the keys. I don't remember a time in my life when I couldn't read music.



In the summer of 1980, "America's Youth in Concert". A concert band, concert choir and symphony orchestra made up of high school students from around the country performed on a 20-day European tour. We were privileged to play at the Notre Dame Cathedral in Paris, national assembly halls in London and Rome and other places.

Formal training, other than on piano, came in the 5th grade when I began playing the alto saxophone in the Duchesne Elementary School Band in Duchesne, Utah. In that first year I had a traumatic experience that has haunted me to this day. I was late for my first band concert because my instrument got locked in the elementary school after hours. When I was finally able to get my instrument and slip into the back row on stage after the first number, the director saw me and had me move to sit in my assigned seat near the front. My little 10-year old soul was quite humiliated, especially when my mother had me apologize in person to the director after the concert. Many adults speak of nightmares involving car crashes or showing up somewhere with no clothes on – well, my re-occurring nightmare is showing up late to a performance. God willing, it

will never happen again.

I played saxophone throughout my jr. high and high school years in Duchesne and Vernal, Utah. I am indebted to one jr. high teacher that challenged the band members to memorize all 12 major scales and play them – the "circle of 5th" – in less than 60 seconds. To this day, that is still my favorite way to warm up when I practice. A highlight of my high school playing days was participating in the solo and ensemble festivals. My best friend and I would play

piano accompaniment for each other for our horn solos each year.

In the summer of 1980, I had the experience of participating with the group called "America's Youth in Concert". A concert band, concert choir and symphony orchestra made up of high school students from around the country performed on a 20-day European tour. It's amazing to me now to think of the places we were privileged to play – Notre Dame Cathedral in Paris, national assembly halls in London and Rome. We played our first concert in Carnegie Hall before leaving on the tour. I was part of a 120-piece concert band that had only rehearsed for 5 days before this concert. We had one shaky spot in a Broadway medley tune we were doing. Sure enough, in the performance, I came in early on an entrance. Now I can proudly say that I played a solo in Carnegie Hall.

After graduating from Uintah High School in Vernal, Utah in 1981, I went to college at Utah State University. I had decided back in the 9th grade that I wanted to be a school

band director and USU had the strongest Music Education program in the state. While at USU I played in all the instrumental performing groups I could, learned clarinet, flute and oboe to add to my saxophone playing and was drum major for the USU Marching Band for two years. I interrupted my schooling in 1985 for a mission to Japan for the LDS church, then came back to graduate with a Bachelor of Arts degree in Music Education in the spring of 1987. I continue my affiliation with the USU Alumni Band every summer. The professors at USU continue to be mentors to me. I am forever indebted to Dr. Max Dalby, Dr. Dennis Griffin, Dr. Dean Madsen, Dr. Larry G. Smith, Dr. Alvin Wardle and Dr. Nicolas Morrison.

My first teaching job brought me to Washington County and I have never left. I taught at Hurricane High School from 1987 to 1993. The band at HHS enjoyed great success. We brought home three 2A state band titles during those years. The students at HHS have a wonderful work ethic. They played to every level I demanded of them. The parents and administration were a wonderful support as well. When Snow Canyon High School opened in the fall of 1993, I went there to experience the rare opportunity of establishing music traditions at a new school. I taught band and choir the first year, then shifted to band and Japanese classes. I wrote the SCHS fight song and school hymn that are still in use. Hopefully they will be used there for many years to come.

In 1999 I took a one year sabbatical to go to graduate school. I received a graduate assistantship with the band department at Northern Arizona University and graduated in June 2000 with a master's degree in instrumental conducting. I was blessed to work with Dr. Richard Strange and Dr. Patricia Hoy during the year in Flagstaff, Arizona.

Soon after returning to Washington County School District, I began teaching at Lava Ridge Intermediate School, a 6th and 7th grade school in Santa Clara, Utah. I had the opportunity to teach beginning band classes earlier in my career, but never on a full-time basis. It has been a very invigorating experience. I currently work with about 300-350 music students a year.

Outside of my teaching experiences, I enjoy being involved in a number of community music activities ranging from Barbershop Quartet singing to playing in the Southwest Symphony Orchestra to scoring and arranging for just about anything. I am an active member of the Utah Music Educators Association and have served that organization by being on the Jazz Band and Concert Band committees. From 2000 to 2003 I was the UMEA Jazz Vice-President in charge of the Utah All-State Jazz Band and the Utah State High School Jazz Band Festival.

The most rewarding venture so far in my career has been playing in and conducting the pit orchestras for the summer shows at Tuacahn Center for the Arts. I've conducted "Annie Get Your Gun", "The King and I", and this season look forward to conducting "Beauty and the Beast". I love working with highly committed musicians in a live theater setting.



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Lloyd and Trish Mecham

Both were born in St. George, Utah and became involved in music at a young age. Each have had varied experiences in the arts. They each perform a wide variety of music styles. Lloyd started playing drums at age eight and guitar at the age of ten. At age 12 he formed his first band with some friends from his Las Vegas neighborhood. They played for dances and parties at school and church. By age 14, they were playing professionally at Las Vegas Clubs. Lloyd won his first soloist award at the Reno Jazz Festival in the 9th grade and again as a senior in high school. Sam Pergola, his teacher, was a big influence on Lloyd's musical career.

Under his direction he started playing on the Las Vegas strip. Some of the famous people he has played with include Sammy Davis Jr., Diana Ross, The Fifth Dimension, Wayne Newton, Tower of Power, Lola Falauna, Nancy Wilson, Hughes Corporation, Cy Zetner and Cannonball Adderly. An interesting influence on Lloyd's playing came from B. B. King. On one occasion Lloyd was jamming with B. B. King in his dressing room when King grabbed Lloyd's guitar pick and threw it away replacing it with a jazz pick. Playing with the jazz pick has helped him to play faster and cleaner. He has continued to use a jazz pick to this day.

In the early seventies Lloyd played for the Dick Clark Revues. Those shows included such greats as The Lettermen, The Platters, The Coasters, Gary Lewis and the Playboys, Sam the Sham and the Pharoahs, Grass Roots, The Buckingham, The Turtles and Steppenwolf. Lloyd took time out from his music career to serve a mission for the LDS Church in the California Anaheim Mission. Within a week of Lloyd's return, the Osmonds contacted Lloyd to play for them. He worked with the Osmonds at their studio in the late seventies and eighties. This included the Donny and Marie Show. The show gave him the opportunity to

play with many well-known people. Roy Clark, Donna Fargo, The Statler Brothers and Bill Anderson are just a few of them. Other work included Juice Newton, Chris Ladoux, Cindy-O and Solomon King.

Through the years Lloyd has played in many bands. He has been privileged to work with some very fine musicians including Randy Bullock, Eddie Langston, Walfredo Reyes, Dennis Durant, Mike Lizzeo, Adam Shendal, Dave Gallegher, Jim Wright, Kurt Bestor, Sam Cardon, Sam Foster and Mark Allred.

In his early teens Lloyd began apprenticing under a German luthier named Leonoid Munchkein. Eventually Lloyd became a master luthier himself. In 1979 he and Wayne Osmond started a guitar company making Westwind Guitars. Lloyd established a luthier

(guitar making) school in St. George.

Lloyd's musical talents also include writing, arranging, recording and publishing music. He has had extensive experience in studio work, film and TV and has played on many recordings. He has done a lot of work in Nashville. Lloyd and Trish own and operate Westwind Music and



Lloyd and Trish, with Shaun McCausland, formed a band called "The Touch".

L to R: Stan Seal, Derrek Adams, Trish Mecham and Lloyd Mecham.

Recording Studio.

Trish started private vocal, piano and dance lessons at age eight. She has been performing at school, church, community and professional events ever since.

As a child, Trish performed in the Dixie College drama productions under the direction of Marion Bently and Paul Anderson. Later she attended Dixie College and studied under Dr. Anderson. She eventually returned to Dixie College to teach with Dr. Anderson and Dr. Brent Hanson. She taught vocals and choreography for the musicals there. While at Dixie College she directed a very busy performing group called "Dixie Spirit". She also taught a traveling children's drama group, creative story telling and private vocal lessons.

Some of the wonderful teachers that have contributed to her musical education are Claudine Cooper, Roene DiFiore and Dr. Ron Aden in vocal, Karen Church, Lael Lovell, Sharon Seegmiller, Carol Truman and Joyce Davis in piano and Diane Hafen in dance. There are also many teachers from school that have helped along the way. Trish attended East Elementary, Woodward, Dixie High School, Dixie College and finally graduated from Southern Utah University.

Trish lived in Las Vegas for five years. There she was a professional funeral soloist for Palm Mortuary. People were just dying to hear her. (She is also known for a good sense of humor.) She performed in church productions there. Trish sang in a band called "Clean Sweep".

After moving to Richfield, Utah, Trish saw a need for children's music lessons. The schools were unable to provide classes for all the kids who were interested in music. She formed two musical groups: "The Little People Pleasers" was for children four to twelve years of age, "Good News" was a teenage performing group. They not only entertained locally, but also toured southern California performing at Magic Mountain and Marineland. During her time in Richfield, Trish was active in many community events. She regularly sang at funerals and played piano for viewings. She was also the winner of the Tri-County Music Guild Talent Contest.

Lloyd and Trish, with Shaun McCausland, formed a band called "The Touch". They took their families on tour through the Western United States for three years. At one time they were traveling with eight kids under the age of ten. They all eventually moved to the St. George area. At different times others have joined the three original band members. They are Stan Seale, Derrek Adams, Troy Church, Mike Ostler, Bruce Atwood and current members Robert Hall on drums and their son, Brooks, on bass.

They were the house band for Robert's restaurant, "The Dixieland Jazz". "The Touch" has played major hotels and casinos in Mesquite, Laughlin and Las Vegas, Nevada. They opened the Virgin River Casino in Mesquite and they plan to play for many more years.

Trish is the daughter of Jim and Ida Wade. Her sister is Nancy Milne and her brother is Howard Wade. Lloyd is the son of Karl and Lavada Mecham.



*Back Row L to R: Derrek Adams, David Jurgenson.
Front: Mike Ostler, Trish Mecham, and Lloyd Mecham.*

Enterprise, Utah Orchestra

The first Enterprise Town Orchestra I remember was in 1928. Heber Holt played banjo, Dora Clove, piano, William Staheli, violin, snare drum and cornet. Dora didn't play melody but chorded to all the tunes.

My name is Deward L. Hall and I played the drums with my father in his Amos Hall's Family Orchestra in 1928. Heber Holt asked me if I would bring my drums and play with the Town Orchestra. I was 13 years old at the time. This group played together for awhile then a change was made. Erma Bracken became the piano player and Albert Holt joined in on the saxophone. Albert did not want to play all the time so George Clove joined us and played saxophone with Durward Terry on the violin. This group played through 1929. In 1930 Violet Terry, who played the piano, joined the group. Once in a while, Wesley Holt would come and

play saxophone.

In March of 1930 I was helping my father with his sheep so Heber Holt got Maeser Terry to buy some drums and he replaced me in the orchestra. During this span of players, Heber Holt would sometimes lay aside the banjo and play the violin. This group played a month or two then Rema Clove took over the piano. Merrill Terry finally replaced Maeser on the drums. I don't know of any changes from that time on. This last group played until they disbanded several years later.

In the 1940's, Maeser Terry organized an orchestra from the Enterprise High School students and Stan Staheli organized an orchestra from the Staheli family. Deward Hall had a family orchestra as well. These last three orchestras stayed together for about 2 years.

I bought a set of drums while living in Page,

Arizona and played for about 3 years before moving to St. George. I played with 2 different groups in Page.



(Above) The beginnings of an orchestra. These young musicians were some of the entertainment at the closing program for the school.



(Right) a very young Deward Hall playing the trumpet.

(Below) Deward Hall had a family orchestra as well. These last three orchestras stayed together for about 2 years.



Donald R. Fromknecht (Fromanec)*

(1928-) Born Sioux City, IA

Donald started playing trumpet at age 8. He took private lessons from "Pap" Sears, one of the top brass instructors in the area and soon became a member of the Eagles Band and the Sioux City Symphony Orchestra. Meanwhile, he performed with a locally known trumpet trio and was very involved in his junior and senior high school bands.



While still in high school, he moved to Des Moines, IA and was soon assistant director for the Roosevelt High School Band. He also had the responsibility of Drum Major and leader at all public appearances. He graduated from high school in 1946 with a scholarship to Drake University. Enrolled as music major, he soon became a member of the Des Moines Symphony Orchestra in addition to being a member of the Drake Swing Band led by Don Simpson.

During the summer seasons Don played with many territory big bands which even included section backup for Duke Ellington. One-nighters with Ray McKinley and Alvino Rey convinced Don that the big band life was for him. Don moved to California to join the Local 47 Musicians Union and hopefully connect with the right agents. Enjoying contacts with celebrities and various top-notch musicians, Don continued to enhance his musical skills.

In 1949 trouble in Korea soon found Don in the Navy School of Music in Washington D.C. Despite his brief time in the service due to physical problems, Don, with his Jazz Sextet performed the first Jazz Selection recital in the school's history.

Returning to Southern California, Don took a day job allowing him to continue his profession at night. He received a call to join the Gene Krupa Band in Boston to replace Ray Triscari as lead trumpet. Becoming a member of the band, Don enjoyed the friendships of Roy Eldridge, Don Fagerquist, Buddy Wise, Urbie Green, Eddie Bert, Frank Rosolino and Frank Rehack. With the demise of the big band scene and the rigors of bus one-nighters, Don left the Krupa band late in 1949 to return to California.

His experiences in the music world included associations with vocalists Billie Holiday, Kitty Kallen, Carolyn Grey, trombonist Dick Taylor and trumpeter Rubene McFall. Don performed jam sessions with Art Pepper and Mel Lewis. Don quit active playing in 1950.

Recently with the death of his 96-year-old trombonist father in Sioux City, Iowa, Don returned to his birthplace to handle affairs and move his mother to St. George, Utah. Two days before they departed for Utah they attended a local band concert. In the middle of the performance, the Master of Ceremonies turned to the audience and asked if Don Fromknecht was present. Acknowledging that fact, Don was then invited to conduct the band in a Karl King march. It was fitting that Don's musical curtain closed on such a high note in the very city where all his talents originated. Don's most treasured memory is having been selected to endorse Martin Trumpets with the great artists, Billy Butterfield, Roy Eldridge, Buck Clayton, Alec Fila, Dizzy Gillespie, Howard McGhee, Uan Rasey and Ralph Matiere.

*Spelling in Big Band idiom



Evelyn Cannon Jay

Evelyn Cannon was born on August 26, 1917 to Walter and Leah Cannon in St. George. Her older brother, Howard, served as United States Senator for 24 years. Her younger sister was Ramona Schmutz. Ellen died when she was 2 weeks old.

Evelyn took piano lessons for ten years beginning at age seven. Her first teacher was Gertrude Fawcett Lund. Evelyn could play by ear or read music. She played for Karl Fordham, one of the music teachers, when she was in grade school.

During her high school years she took lessons from Ada Cannon and Mae Pace. She also took lessons from Evelyn Thurston who had studied in Paris, France. Next came lessons from Clara Woodhouse. After that, Evelyn decided "no more lessons", but that didn't mean she stopped playing the piano.

Her first experience in playing dance music was with Stanley and Ray Schmutz on saxophone, Mason Cottam on bass fiddle, Gordon Swapp on trombone, Art Starr on drums and Evelyn on piano. Evelyn then started playing dance music for the school dances in the old dance hall, on the second

floor of the Wadsworth Theater. Evelyn also played with her brother, Howard, for summer dances in the Recreation Hall.

In the late 30s she played tenor sax in Earl Bleak's dance band. She married George M. Jay in 1939. George worked for Standard Oil. His job took them to Ely, Nevada where she served as a substitute ward organist. While living in Ely, they had a son, George Walter. They moved on to Winnemucca where she served as ward organist for the next two years. The family was transferred to Ogden, Utah where she played the piano for the handicapped organization for the next year. Here, a daughter entered their life when Julie Ann was born in 1958. During the 20 years they lived in Ogden she was the stake MIA organist and organist for the 6th ward in South Ogden.

Around this time George became ill and had to take a medical retirement and so they moved back to St. George in 1972 and have lived here ever since. They were both active in community affairs. One that was dear to their hearts and they both took an active part in was the Washington County Association of the A.R.C.

Evelyn was a charter member of the Pink Ladies who volunteered their time and services at the Dixie Regional Medical Center. She volunteered her services there for 32 years. Both she and George were avid golfers, enjoying the Dixie weather and getting their exercise. She is a member of the Literary Arts Club. Her husband passed away several years ago but Evelyn has carried on with her responsibilities. For the past 18 years she has been the 5th ward organist. After Roene passed away she accompanied Marion Bowler, the Golden Girls, and various other groups. Now, because of deteriorating health she only plays for Relief Society. What a dedicated person she has been!

Alma Sullivan Spendlove

The joy I had playing a tenor saxophone

My sister, Lela, bought the tenor saxophone and I decided I wanted to play saxophone as well. When I was attending Woodward Jr. High School she was in college. I would use the horn for my jr. high school class and then on my way home for lunch, I would take it to the college so she could use it in the afternoon for her band class. This way both of us could use it. Boy, did we keep that horn hot!

While I was in beginner's band, they needed a tenor sax in the advanced band so I had two band classes that year.

We formed a dance band to play for social hour every Friday at three o'clock. I played tenor sax, K. D. Williams played alto sax, Bobby Morris, alto sax, Dick Miles, trumpet, Ralph Hafen, drums and Marilyn Cox Squires, piano. We played big band tunes like "Avalon", "Moonlight Serenade", "In The Mood"—a lot of Glenn Miller pieces.

When there were just three wards in town, they let MIA out at 9:00 every Tuesday and from MIA we went to the recreation hall to dance. We were the live band for an hour.

I played in the Dixie College band when we graduated from jr. high. It was fun to be in a marching band. I wish the college had one now.

When I was attending Woodward Jr. High School my sister was in college. I would use the horn for my Jr high school class and then on my way home for lunch, I would take it to the college so she could use it in the afternoon for her band class. Boy, did we keep that horn hot!





During my teenage years I had good parts in all our school productions and I got to sing a solo in our graduation exercises. (Above) Age 14 dressed for the District Music Festival.

(Left) Summer Festival SL Stadium "The Great Waltz".



Janice Merryweather Olson Whitehead

At three years of age my great mother enrolled me in Beth Leigh's singing school and I've never stopped singing. My first solo was "I Dream of Jeannie with the Light Brown Hair". I lived in the same ward as William H. Manning, the vocal professor at the Branch Agricultural College, and when I turned 13 he had me leading the singing in Sunday school. At that same time I tried out and won free singing lessons from him.

During my teenage years I had good parts in all our school productions. I got to sing a solo in our graduation exercises. I don't think there was a funeral or wedding that I didn't participate in.

In the ninth grade I got an A1 rating in the district music competition. I didn't get to go to state because a senior got the same rating. I could go another

year. All my young life I was building toward taking part in college grand operas and as a soloist in the "Messiah" but World War II came along and my plans were changed - everything changed. We even lost our music professor. He didn't return until my 2nd year in college. That glorious year was 1946-47. Opera was reintroduced at B.A.C. and we produced "La Boheme", but I didn't get the lead. Professor Manning brought back two sopranos from Logan. I sang the fun part of Musetta, but it was very disappointing.

I left town after that year and went to Salt Lake City. There I sang in a choral group called Allegro. Our director was A. Burt Keddington. We used to sing duets and he loved me to hit a high "C". Such fun! I also sang in the summer festival shows up in the University of Utah stadium.

After a few years I married, moved away and didn't perform much music until three years later when my husband was killed and I returned to Cedar City. Back in Cedar City, I picked right up where I left off doing musicals. I sang requiem solos in the "Messiah" and finally after all these years I got the lead in opera productions.

The first year we did "Il Travatore" and I sang the part of Leonora. The next year we did "Faust" and I sang the part of Marguerita. "Amahl and the Night Visitors" was presented and I was the mother. Then came "Carmen" and I was one of the gypsy card players.

A few years later the college presented "Follies" by Sanheim. What a thrill to be asked to come back and star in that!

In 1974 I remarried and moved to St. George. Here my music interests changed

and I started doing Musical Theater. I would tell the story and sing the songs. Accompanied by Evelyn Jay, we performed all over town. Some of our performances include:

“Carnival”

“Unsinkable Molly Brown”

“The Small One”

“The Care Bears”

“Maine”

“Little Orange Bird”

“George M.”

“Annie, Get Your Gun”

“Les Miserables”

What a joy music is!



(Above) Janice in the opera “Il Travatore” She sang the part of Lenora, 1956.



(Right) Janice as Marguerita and LeRay McAllister as Mephistophole gave impressive performances in Gounod’s “Faust” preformed at the University of Southern Utah.

HISTORY OF ST. GEORGE MUSICAL THEATER

Mark Ogden, founder of St. George Musical Theater, often said writing and producing a play was like having a baby. Once he conceived of an idea, it would grow and grow until he had to put it on paper and write music to accompany the dialogue. Finally, when the baby emerged on stage, it was a joy to behold as the newest member of his family.

St. George Musical Theater was another of his babies. Conceived in the mid 1980's, this tiny nursery of players rehearsed, presented, reviewed, and revised Mark's dramatic work.

In 1988, Mark's directing abilities won him the privilege of directing "It's My Life" by Carol Lynn Pearson. Sponsored by Southwest Mental Health, he and the show traveled to

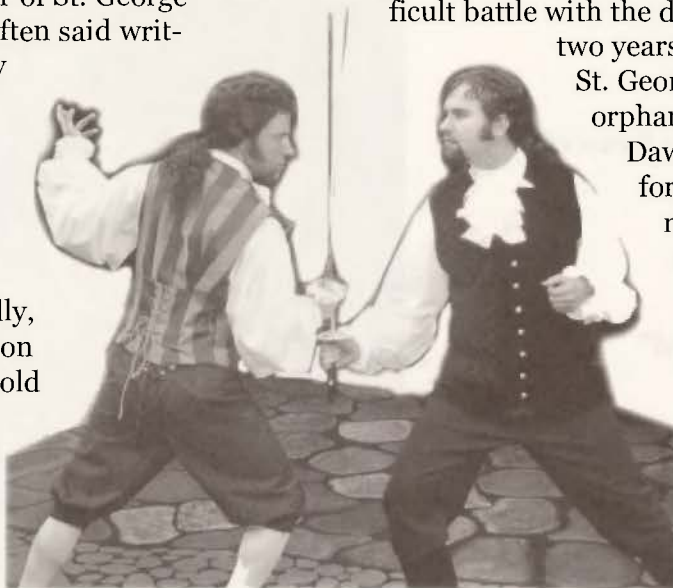
many Southern Utah schools and kept the dream of St. George Musical Theater alive.

Tragedy struck in 1992 when Mark Ogden was diagnosed with AIDS. He fought a long, difficult battle with the disease, but passed away two years later in 1994 leaving St. George Musical Theater an orphan.

Dawna Kenworthy's vision for theater in Southern Utah matched and even exceeded Mark's, so she decided to adopt Mark's project. As his talented and energetic protege, Dawna adopted musical theater and nourished it with vision, determination, and creativity. Joined by her husband and close friend Kristine Carter, Dawna gathered resources,

surrounded herself with talented artists, and produced quality family entertainment.

Shows were held in local elementary schools and small venues like the basement of the Daughters of the Utah Pioneers Museum and the courtroom upstairs in the Old Courthouse, and even in RV parks, but soon the fledgling company ventured into bigger arenas like high school auditoriums, the Browning Theater and Cox Auditorium on the Dixie State College cam-



*Above: Brodie and Skyler
Middle: Bruce, Don
Right: Skyler & Brooke*



pus, Tuacahn's indoor theater, and the St. George Opera House.

Through local government support, the Opera House became home for St. George Musical Theater, and Dawna's dream of theater in-the-round became reality. The intimate nature of theater in-the-round offered a new dimension of theater which appealed to the veteran and novice patron.

That appeal moved St. George Musical Theater from a struggling company which offered from one to three musicals a year, depending on the personal time and energy of Dawna, Don, and Kristine, to a full service company offering an entire theater season. Today hundreds of faithful season ticket holders now anchor the musical theater's financial

resources. Many patrons contribute generously for theater to thrive and grow and fulfill Mark Ogden's lifelong dream.

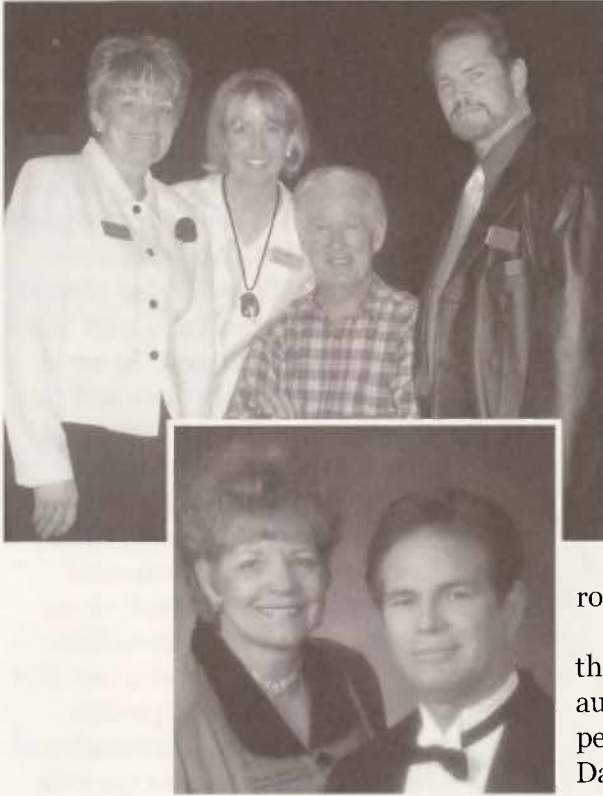
Southern Utah's explosive growth has brought a variety of artisans and craftsmen to complement St. George Musical Theater's artists in residence and bolster emphasis on the arts.

Perhaps the greatest change to Mark Ogden's creation and an indication of its emergence into the adult scene, is the new theater building on 100 West. Through the generosity of city officials, theater patrons, and the untiring efforts of Don and Dawna Kenworthy, St. George Musical Theater has its own stage, rehearsal rooms, storage space, and workshop classrooms.

Mark's Project used to beg for actors to fill the stage and handle technical needs, and now auditions prove that the best and most talented performers vie for an opportunity to work with Dawna Kenworthy and her talented associates.

Has St. George Musical Theater reached its goal of offering low cost family-centered quality entertainment? Emphatically, Dawna, the board of directors, artistic committees, office staff, ushers, workshop teachers, choreographers, publicists, set designers and builders, costumers, make-up artists, musicians, actors, and actresses answer "Yes, but..."

The future of The St. George Musical Theater is bright, held in the capable hands of dedicated and talented employees and volunteers whose sole goal is constant improvement and growth of St. George Musical Theater. Certainly Mark's baby, now an adolescent, is well on its way to becoming a well-rounded, caring, contributing adult for the enjoyment of local and international audiences. Thanks, Mark.



*Above: Dawna, Deb, Ron and Don;
Middle: Don and Dawna Kenworthy.
Below: Scarlet Pimpernel rehearsal.*

Don and Dawna Kenworthy, *The St. George Musical Theater*

Only a thought in the mid 1980s, Mark Ogden's dream of quality theater in southern Utah became a reality in 1988 when Neal Smith of Southwest Mental Health commissioned Ogden to direct an anti-drug show and travel to local schools in southern Utah. "It's My Life", written by Carol Lynn Pearson, was a huge success, but more importantly,

Ogden's efforts were noticed and supported by a small group of talented individuals. Together they formed the official organization of St. George Musical Theater under the sponsorship of the City of St. George.

The group went on to produce a number of shows: "It's Up To Me", "Heaven Never Closes", "Star Struck" and "Cotton Tales", all Mark Ogden creations. In 1990, Mayor Karl Brooks and the Spirit of Dixie Committee commissioned Mark to write a musical depicting the early settlement of St. George. Mark delivered with the fast-paced, comic romance "So This is Dixie". Mark said, "I had a two-fold purpose for this production: to provide educational entertainment for the community and preserve the city's cultural heritage."

Undoubtedly Mark achieved both. In an ironic twist, part of the proceeds from this production were donated toward the restoration of the old Opera House, which would become St. George Musical Theater's home for several years.

Following "So This Is Dixie", Ogden wrote, produced, directed and starred in "Whatsoever", "Dixie Lights" and "Bad Guys of Broadway". But Mark's dream of a full theater season was dashed when he was diagnosed with AIDS in 1992. He fought a long and courageous battle with the disease, but passed away two years later on June 22, 1994.

As you might expect in good theater, when the star leaves unexpectedly, the understudy



Don & Dawn Kenworthy with John & Kristina Kessler in Mark Ogden's "DixieLights" 1995.

It was the first production in the restored Opera House.

*Mark Ogden,
Founder of
the St. George
Musical
Theater.*



steps up and carries on. That understudy was and is Dawna Kenworthy. With increased energy, determination and vision, Kenworthy along with her husband, Don, and close friend, Kristine Carter, has carried the group to even greater heights.

Under Dawna's direction, St. George Musical Theater gradually increased productions year by year. Blockbuster hits like "The King and I", "The Best Christmas Pageant Ever", "Winnie the Pooh" and revivals of Ogden's original hits, "Whatsoever" and "Cotton Tales" graced the stage at the Dixie Center Cox Auditorium, Dixie College Browning Auditorium and the newly restored Pioneer Opera House.



Don Kenworthy, King Arthur in "Camelot", at the Opera House, April 2001.

Stan Seale

Stan Seale began his professional career at the age of thirteen as the pianist for "Little Ricky's Combo" produced at the Desilu Studios in Hollywood, California. His next professional assignment was two seasons of tours with the U.S.O. in the Pacific (1963-1964). After returning from overseas, he was awarded the position of arranger and pianist with the Carman D'Oro show in Las Vegas at the Stardust Hotel.

In 1967 he became a recording studio engineer where he worked with the Lettermen, Lou Rawles, Bobby Gentry, Lee Ritinour, The Commodores, Sandy and Sally and other groups. He remained in the L.A. area as a studio pianist, arranger/producer and instructor until he relocated to Utah.

In 1989 Stan moved to St. George, Utah, where with his wife, Nancy, he became codirector of the St. George Silverado Youth Chorus and instructor at the Tuacahn Center for the Arts. During this time he continued to work as a studio performer and producer.

In 1989 he became the Music and Entertainment coordinator for the newly formed Notable Youth Foundation in Salt Lake City. His duties include producing recorded music products and directing the Notable Youth Chorus.

George Scott

George was born and raised in Toronto, Canada. He has been singing all his life. It comes naturally to him and he loves it.

After moving to Dixie twelve years ago, George began entertaining on a scheduled basis at the senior centers in both St. George and Hurricane during lunch hours as well as singing in several rest homes on many occasions. Hope Conely and Relva Winmill accompanied him for seven years. Now he has the pleasure of joining musical talents with Mavis Hill. Their music could be enjoyed at the Hurricane Senior Center every Monday from 11:30 to 12:30.

On a "Big Band Cruise" through the Panama Canal, George got his "claim to fame". After auditioning for a passenger talent show, he was selected to sing with the Russ Morgan band that evening. So now when asked (as he often is) if he ever sang with one of the Big Bands, he can honestly reply, "Yes, I did...the Russ Morgan Band!"



Suzette Fradella

Suzette Fradella started her organ and piano studies in her youth in Salt Lake City and continued her studies later in southern California. For several years she served as organist with the Southern Utah Heritage Choir, performing with them in 1997 in the Czech Republic. Suzette has accompanied "The Mastersingers" choir of St. George. For many years she has been a church organist, accompanist and choir director and is currently the organist and choirmaster for the Shepherd of the Hills Methodist Church.

Virginia Weeks

Virginia Weeks has a long and varied career in piano and organ performance and teaching. She received her BA Degree in Music from the University of Utah and graduated from the McCune School of Music and Arts. Among her instructors were Salt Lake Tabernacle organists Frank Asper and John Longhurst as well as other prominent organists. She is a member of the American Guild of Organists and has taught piano and organ for over 50 years.

Twelve years ago she moved to St. George from Salt Lake City to get away from the ice and snow. She has taught organists from many churches and denominations. Her current interests are with computers and electronic keyboard music. Virginia has entertained at the World Senior Games for many years and is a member of the American Theatre Organ Society.



Virginia Weeks is a member of the American Guild of Organists and has taught piano and organ for over 50 years.



Amanda Gardner

Amanda Gardner

Amanda Gardner is a St. George Native. She has been honored with the Community Performer of the Year Award by Dixie College for her performance as Maria in "West Side Story" and this year has starred with the St. George Musical Theater in roles such as Maria in the "Sound of Music", Ado Annie in "Oklahoma" and Lily St. Regis in "Annie". During the day, she works as a full time Registered Nurse in the Intensive Care Unit at Dixie Regional Medical Center.

The Kerry and Susan Green Family

The Kerry and Susan Green Family have lived here in Dixie in the Washington Fields area for about 12 years. They love the beautiful blue skies and warm, wonderful people of this area. The Green family consists of five daughters and four

sons. They have long enjoyed learning music together. They are indebted to many private music teachers from this area, including: Mrs. Debbie Hafen, Mrs. Kristin Palmer, Mrs. Launa Whitehead, Mr. Gary Caldwell, Mrs. Nancy Allred, Dr. Percy Kalt, Mrs. Karen Bergeson, and Mr. Ferron Holt and Norman Lister from Pine View High School.

Alice O. Krause



I was born March 20, 1904 as a driving blizzard hit Cedar City. My Dad, Samuel Alonzo Higbee, hitched 'Ole Pet' to the buckboard and loaded a very pregnant Mildred Higbee and the boys, Lamonte and Waldo, and headed to Cedar City, UT. He drove to Frank and Emaline Walker's home and in the kitchen, delivered a kicking squalling Alice Olga Higbee. "I've avoided the name, Olga, ever since!"

I was thirteen years old when the McQueen School of music came to Cedar City to teach violin. I wanted to play violin. I begged Dad to let me try to play violin at the Summer School music program. I overheard Dad say to mother, "Alice can't play anything. She has no talent." Mother said, "I think you should give her a chance." So between my crocodile tears and mother's persuasion he finally consented. Because of my stubbornness I did extremely well. I wanted to prove to Dad that I could do it.

Dad built a new home in Cedar City. The day we moved in I contracted measles and I was so sick I wanted to die. The school made me stay home a whole month. As I got stronger, I practiced my violin from one to three hours a day. This really paid off. My brothers, Lamonte and Waldo and I played for dances in the area. Lamonte played trombone and guitar, Waldo, clarinet and saxophone, I played violin and stringed bass, Ray Dalley, drums and Bernice Nielson played piano. We played for dances in the open air at Kanarraville, New Harmony and Parowan. I graduated from Cedar City High School and my brothers got jobs driving buses for the Union Pacific Railroad and that ended our band.

Professor Orien Dalley persuaded me to attend the University of Michigan Music School. I took a train to the Foster House of Art in Ann Arbor and felt very much alone until I met the most wonderful person in my young life! Mrs. Foster, a motherly person, immediately took me under her wing. She gave me a part time job and a place to practice my violin. I registered for instrumental supervision classes at the University of Michigan. My supervisor, E. J. Maddy, said that he was trying to fill a teaching position in Flint, Michigan. If I took the job and proved to be a satisfactory teacher, he would give me full credit for teacher's training at the University of Michigan.

Mr. Norton, the music supervisor in my new job at Flint, Michigan, asked me to demonstrate my method of teaching to large groups of students. Until this time all stringed teaching was done in private study. Mr. Norton presented me with a class of sixty children. They ranged in age from six years to twelve years. All had old violins salvaged from dusty attics. I asked the boys and girls to sing an "A". I then asked the Board of Education and the standing parents to help the students tune their A-strings. I then told the boys and girls to hold their violins in an upright position. The class then pulled their bows over the strings and the effect was magical. I was no longer scared to death of teaching a large class because the class was an unqualified success.

In 1929 came the crash of the nation's financial market with the fall of Wall Street. That brought the depression and everyone was on the poverty level. The school board cut all the frills from the school curriculum so the music program and my job were the first to go.

While I was in Michigan my father died of a massive heart attack. My mother was ill and dying of cancer so I returned home to Cedar City. I applied for a job teaching choral work in Layton, Utah. I was given a job teaching choral work in Jr. and Sr. High Schools in Layton and stayed there for one year. Then I applied for an instrumental job and got one

in Richfield, Utah. While in Richfield I developed some wonderful stringed classes and an orchestra. I remained there for three years.

In 1936 I married Jack Clifton, Sr. My husband was an automobile mechanic. The rest of my married life took us wherever he worked. I taught band and orchestra in Sparks, Nevada and high school music in Hurricane, Utah. We bought a home in Hurricane and were there from World War II to the Korean War. I taught music for forty years in the Southwest, but the last three years of my teaching career were in Las Vegas.

While in Las Vegas, I met Bob Light, who was recruited from a prestigious job in Minnesota and hired to organize and direct a new million-dollar Las Vegas Senior Center. As director, Bob stated that he wanted a Big Band dance orchestra to play for Ball Room dancing in the magnificent new ballroom every Saturday night. I was given free reign to organize a Big Band. I ran an ad in the new Senior Newspaper, the "Rocket". I wanted retired professional musicians to form a dance orchestra. I told the musicians we would have jam sessions daily until we formed a dance orchestra. Our afternoon dance sessions had the whole new building ringing with music and laughter. We were working without musical arrangements until one day a lovely lady brought us notebooks filled with her late husband's Big Band musical arrangements.

Fifteen of the finest musicians in the world sat in our afternoon jam sessions and from this the Alice and the Kids Orchestra was formed. The orchestra members ranged in age from 75 years to the string bass player who was a rockin' 89! We played dance music for the next twenty years every Saturday night. Our orchestra was received by The Las Vegas, Nevada public with open arms. The strip hotels had a ball booking us as it brought the senior high-rollers into their casinos! On numerous occasions Harry James and Betty Grable came to hear us play. Harry much admired Doris Pressler, our trumpet player. Our Orchestra was composed of fifteen of the most talented players ever seen on one stage. On drums, I had a retired Wall Street millionaire who brought his drums in a carpeted van. Vaughn Holt, a millionaire who owned Marie Callender Pies Corporation, would sit in on the piano before the dance started. He also played the violin.

In 1985 I married Rudy Krause, a retired police officer from Milwaukee, Wisconsin. We have been married fifteen years and he has been my right hand man.

At present we reside in Panaca, Nevada. We're both retired and spend our time reminiscing and looking at the spectacular mountains from our picture window. I'm 97 years of age and Rudy is 77. I robbed the cradle!



Alice's violin students, 1980

Joy Atkin

Music has been a part of my life ever since the third grade when I attended school in Kooskia, Idaho and started playing a tonette. My mother, Cuba Lyle, had married Bert Hall after his wife died leaving him with 6 children. From there on, the older 5 of us learned to play musical instruments. We soon moved back to Utah and the other two children started to learn music. We had a family band that played for programs and other events in Washington, Utah.



"Music has been a wonderful hobby and a time of relaxation when I play for my own enjoyment. To those who might ask, music is a discipline and a social outlet. Music is my favorite thing!" Joy Atkin

Because our family had started instrumental music classes in Idaho, the Washington school district allowed us to ride the school bus to St. George to continue our music education. Now we also had a piano. Mother gave piano lessons and some of us learned to play. The Greyhound bus stop was at the Big Hand Café and during World War II, we went there early in the morning to entertain the young men leaving for the service.

Later we included several

other instruments and formed a dance band. I also played with the Eager orchestra for a while doubling on sax and clarinet, occasionally relieving their young son on drums and Mrs. Eager at the piano. Mom also had a summer band in Washington that entertained.

That entertainment included serenading the town the mornings of July 4 and 24 each year. My experiences at home transposing music for other instruments have come in handy all throughout my life.

When I married Clayton Atkin, he wanted a wife to dance with rather than a wife who played in the band. About 6 years after we were married Marie Meeks moved to Salt Lake City, and passed her piano on to me. With Marie's piano to use I took my first formal piano lessons from a blind man, Mr. Fehr - the lessons lasted about 6 months. I played for Primary in the East LDS Ward, tried conducting, accompanied music for St.

George Lions' parties and sometimes for the Minstrel Shows. One year I remember particularly, Roene DiFiore could not be here for their Minstrel and I got elected. She played by ear and could play in any key. "Woe was me!"—I could only read music, not play by ear. After about a week of preparation, I made it through the show but I was so stressed that to release all the pent-up anxiety and fear I cried through most of the performance.

Through the years I have continually worked with music, practicing to improve my musical skills. I remember when the boys were little they were easier to get to sleep if I played the piano. Maybe it gave them security to know I was right there. The Fifth Ward Choir under the direction of Lillian Johnson was sustained through 20 years. I learned more about religious music from Lillian Johnson than from any other source. In the choir I sang alto most of the time and substituted at the piano. We have done many things: programs at the Care Center, choir at the prison, sang at funerals and other functions. I spent many hours at practice and performance with the Golden Girls trio after Mrs. D's death. I have taught piano to each of our 4 boys and taught a number of students beginning piano.

I got acquainted with the organ at the Tabernacle when my first son was small. Then in 1954 when the 5th/6th Chapel was built I played a little for the ladies "Singing Mothers". Time marched on and in 1998 I was called as ward organist just before Brent and Nanette, her parents and Clayton and I went to Australia and New Zealand. About two weeks after our return, Brent was killed in a truck accident and Clayton was having health problems. I was left with a lot of responsibilities but many mornings I would go to the Chapel and practice until Clayton could get up. Then I went to the feed-yard to see what I could get done or took Clayton to the ranch so he could tell me where to put out salt. Once again, I asked myself, "What would I have done without music?"

My teachers have been a great source of friendship along with their teaching. My teachers included my mother, Mr. Best in Idaho, K. E. Fordham at St. George Elementary, Stan Schmutz and Irene Everett at Woodward and Earl J. Bleak at Dixie High School. Earl would play our clarinet parts on his trumpet - he truly was a musician. After I had a family I finally took some music theory from Ron Garner at Dixie College. I needed badly to learn just what I had been doing the hard way and music theory was the solution.

I have been blessed in that I learned all the songs from my parents' era - those of World War I and World War II, musicals, rhythm and simple classics. I have a large collection in my music cupboard, mainly because I am so tied to the written notes, but have been able to sight read well. I was accused of showing my emotions by how hard I beat on the piano. Music has been a wonderful hobby and a time of relaxation when I play for my own enjoyment. To those who might ask, music is a discipline and a social outlet. Music is my favorite thing!

Frank and Carlyle Wilcox



Frank (Professor) Wilcox was one of the most talented music directors of our time. He was principal and music director at the Lincoln County High School in Panaca, Nevada for many years during the 30s, 40s and 50s.

He and his brother Carlyle were born in Panaca to Jennie Wadsworth Wilcox and Franklin Eber Wilcox. Jennie was a Panaca native and her husband was from Utah. The boys got their musical talent from their father, an accomplished musician who had studied the violin in Germany.

Both boys attended Lincoln County High School. Carlyle graduated in 1920. Frank graduated in 1921 along with five other students in his class. They both completed their college degrees and Carlyle taught in the Pioche Grade School where he was also the principal. Frank began his teaching in the Caliente Grade School with two other teachers. He became the principal in 1928. In 1936 he became the principal of L.C.H.S., taught a class and was band and orchestra teacher.

His high school band was rated number one throughout Nevada and California. They received a #1 rating for three straight years at the Las Vegas Music Festival and brought home the trophy. This was a great honor for a school with an enrollment of less than 200.

Frank also had a high school dance orchestra that played for the school dances and for outside jobs. The orchestra played

*The Lincoln High Marching Band.
With bright colors and snappy rhythm
the band was a hi-light at ball
games, pep rallies and parades, all
under the direction of Frank.*



the very latest tunes and inspired the "jitterbug dances" at the high school. The orchestra members would anxiously await their turns at playing the piano.

The pianists were Mae Rice, Helen Dula, Laurie Marie Lee, and Gordon Lytle. The trumpet players were Carrol Burt and Clayton Conger. Ralph Denton put in the rhythm with his drum playing. Douglas Liston, Donald Phillips, Wesley Mathews, and Stanley Campbell played sweet music on their saxophones. For the outstanding job they did in the orchestra they were awarded school sweaters.

Frank and Carlyle were co-leaders in the Wilcox Orchestra. They played for all the local dances and even when we were young we would go with our parents to sit and listen to their wonderful music and sometimes they would honor us young musicians by letting us sit in for a number or two. Besides playing locally they played in many of the towns near them and occasionally would play in the nightclubs in Las Vegas.

Their music reminded me of the famous Guy Lombardo Orchestra, especially their saxophone section.

The LCHS Wilcox Auditorium is a tribute to a man who affected the lives of his many band and classroom students.



Jean Marshall

"I'm going to sell my cemetery lot in Salt Lake and buy one down here. I moved down here in August, 1988, which was 17 years ago. That's about the longest I have lived in

one place since I left Salem." said Jean Marshall.

Jean was born in Byrne Villeu, Indiana on January 16, 1920. She climbed on a piano bench and started humming a tune at the age of four. Her Mom always knew where to find her. She picked up the tunes by listening to the radio. By the age of 8 Jean started playing tunes by ear. What fun she had!

Jean had her first lesson at the age of 17 and she had the lesson the hard way – she paid for it herself. She received .15 an hour for cleaning her neighbor's house. What money she earned was given to her mother for food.

One of her favorite tunes at that time was "I Found a Million

Dollar Baby in the Five and Ten Cent Store". In high school she played the violin in the orchestra. She graduated from high school.

During the World War II she served her country in the WACS. Shortly after the war was over she was married and had four sons who all became mechanics. They didn't have time to fix her car because they were fixing cars for other people so she learned the trade and fixed her own car. She still does her own mechanic and tune-up work.

Jean played music in Salt Lake City at various places for five or more years. Then she moved to St. George.

Her first job after moving here was at Porter's Nursing Home. Jean said, "I started playing here by myself. When I first moved to St. George there was only one nursing home, Porters, and I played there every Sunday for their Sacrament meeting and again on Monday nights for Family Home Evening. Now there are numerous homes but I only play at the larger ones. I don't like to play where my band members outnumber the



Her first job after moving to St. George was at Porter's Nursing Home. Jean said, "When I first moved to St. George there was only one nursing home. Now there are numerous homes, but I only play at the larger ones. I don't like to play where my band members outnumber the patrons in the home."

patrons in the home.”

During these early days is when I met Jean. It was my pleasure to play with her because she was so talented. We had several jam sessions at the Senior Center and the Cotton Mill. She played with several different combos. She played at the Senior Center for 18 years and played many other places throughout the town.

“Cal Jones used to have his own dance band. He really is responsible for me getting a band started. Several years ago he had to go to California one weekend and asked me to fill in for his band at a dance. I found I could do it fine so started going around to the nursing homes and offering to play every week. I haven’t gotten any money for it but I enjoy doing it and figure it is cheaper than smoking and drinking and a whole lot healthier,” said Jean

Jean started her big band in 2002. Her combo consists of Calvin Jones on saxophone, George Leupold on banjo, Jean on piano, Tom Baker on trumpet. These were in the first big band. Then came Max Williams and Garn Seegmiller on tenor sax, Dallas Beck on trombone, Dick Moss on drums, then an electric guitarist and a lady singer. They played in the Pioneer Courthouse for Bart Anderson’s last lecture for the winter and the audience loved them.

She is scheduled to play at 8 nursing homes or care centers each week. These are the big homes with 20 or more patients. “At the Atria Retirement Home, (now called the Legacy House) where we play every Monday, the cost to stay there for one month is \$2500. Look at the money I am saving you guys by staying healthy! Wow!” laughs Jean.

Believe it or not

Jean plays seven days a week, all donated time. Her final quote was “I always wear a cowboy hat so everyone knows me when I go to town or shopping. Without my hat, no one knows me! I am having the time of my life here in St. George.”



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Mike Dobson

Mike Dobson was born in Kingston Upon Hull, Yorkshire, England in 1936. He served in the British Army for ten years, after attending various schools where he earned his apprenticeship as a painter and decorator, including wood graining, marbleizing, paperhanging and sign painting.

He immigrated to America in 1972, where he eventually owned and operated an interior and exterior decorating company and became a part-time police officer in St. George. His beautiful wood graining can be seen in Pine Valley Chapel, Brigham Young Winter Home, St. George Tabernacle and other locations throughout Southern Utah.

He has worked with several youth groups in the St. George area, organizing a youth soccer program, which involved 2000+ children. He received the Outstanding Service to the Youth of the Community Award from the St.

George PTA in 1984. In 1986 he wrote a song, "The Great American Dream" for the Liberty Celebration. Eleven thousand people requested he sing his song at the Statue of Liberty, but because of a mix-up, Mike's debut was canceled and an Elvis Presley impersonator took his place.

Mike retired from the St. George Police Department, ran for election as Justice of the Peace and was elected by a 3 to 1 margin. He received the "You Make Dixie Great Award" from a local radio station in 1990-91 and was reappointed for a second term as a Justice Court Judge. In 1996 he became a member of the Southern Utah Heritage Choir. In 1998, the Southern Utah Heritage Choir performed at Carnegie Hall. While touring New York City with the choir, Mike realized his dream of singing "The Great American Dream" at Ellis Island.

Mike is presently serving his fourth term as Justice Court Judge.



In 1986 Mike Dobson wrote a song, "The Great American Dream" for the Liberty Celebration. Eleven thousand people requested he sing his song at the Statue of Liberty.

Mae A. Pace

Mae Atkin Pace grew up in Atkinville and St. George with music always being a focal part of her life. A gifted child, she learned to play the piano early. She played the organ at a time when the wind for the pipes still had to be pumped into the organ by hand. Before she reached school age, Mae organized neighborhood recitals charging straight pins for young children and safety pins for adults. As a teenager, Mae played the piano at the local show-house to provide accompaniment for the silent movies. Her fingers on the keyboard set the mood for thrills, excitement, danger, romance, fear, nostalgia or sadness depending on the action above her on the screen.

Not all Mae's musical efforts rewarded her with riches of pins and coins. Whenever there was a thunder and lightening storm, Mae's mother, Sarah Jane Atkin, would pile all of the children except Mae into a dark closet and tell Mae to sit at the organ and play as loudly as she could. As a result, ever after, during a storm, her fingers took on a nervous life of their own.

Starting young and throughout her adult life, Mae was either chorister or accompanist for many church, ward and stake organizations. She performed in these capacities both for weekly meetings and for special events, such as pageants, conferences and funerals.

In addition to her church callings, Mae assisted many community organizations by directing or accompanying soloists, musical groups of all sizes, youth and adult, both instrumental and vocal. She frequently performed in the St. George Tabernacle and at Dixie College. She directed the musical activities of the American Legion at local activities and state conventions.

Some of the vocal and instrumental groups that Mae Pace organized performed for so many years that circumstances saw some members leave and others take their place. Among those who sang in Mae's Dixie Male Quartet were: Dilworth Snow, Grant Harris, Vernon Worthen, Marion Bowler, Ray Whipple, Ralph Lauper, Maiben Ashby and Allen Ruesch.

When World War II broke up many of Mae's male singing groups, she retaliated with her own contribution to the war effort. She conducted Sunday evening community patriotic sing-a-longs on the steps and sidewalks in front of the old Dixie College gymnasium.

When the war took many male teachers away, she helped take up the slack. She taught music at the Junior High School and taught piano for all the schools using the basement of the Tabernacle for her studio.

When the LDS Church made the movie, "Windows of Heaven", Mae played the organ in the recreation of the historical event. In the actual story, the St. George saints gathered in the Tabernacle to fast and pray for an end to the serious drought that threatened their community. It rained.

Joseph Thiriot

Mr. Joseph Thiriot, a graduate of Brigham Young University, was hired by the Lincoln County School District to teach dramatics, public speaking, English and Glee Club. His accomplishments were outstanding!

One of the important high school musical organizations in Lincoln High is the Glee Club.

The 1937-38 class put on an outstanding operetta "Tune In" under the direction of Mr. Thiriot.

The same year Las Vegas held a three-day Music Festival. There were fifteen hundred students from various sections of Nevada, which participated. Lincoln High's enthusiastic group of students presented "Nightfall", "Amaryllis", and "Bobolink".

Wherever the Glee Club appeared they were enthusiastically received. They had a combined membership of ninety voices (almost everyone in school). Mr. Thiriot helped Professor Wilcox with an eleven-piece orchestra, which furnished music for the school dances, programs and other events.

As Director of Dramatics, Mr. Thiriot taught poise, personality and self-expression. Night rehearsals and hard work were part of the dramatics schedule. In 1938 Lincoln High dramatic students entered a one-act play in the Reno contest and the B.Y.U. Speech Tournament. In Reno they competed against thirteen one-act plays and Lincoln High's play was rated as "excellent". At Provo they competed against twenty plays from all over Utah. They received an "Honorable Mention". The play was called "Someone With Bunny".

Mr. Thiriot moved to Las Vegas where he taught. He is still going at it – he is in his nineties.



Under the direction of J. E. Thiriot the Glee Clubs grew to be the largest in the school history with a combined membership of over ninety voices.

St. George Opera House

The St. George Opera House was the cultural center of the community from 1875 until the 1930s. It was constructed in 1875; fourteen years after the pioneers entered the St. George valley. There was a wine cellar on the northeast tower of Main Street where they stored Dixie wine that had been turned in as tithing.

The Builders Union constructed a theater over the wine cellar, using it as a stage. The original "T" shaped building seated 300 persons. It had excellent acoustics, a large stage, dressing room, an orchestra pit and real scenes bought from a bankrupt New York Opera Company. Its floor could be raised to a sloping position so everyone could have a good view of the stage. The floor could be lowered for dances.

The story is told that one night they produced a play where the poor sick woman begged her husband to let her see her children before she died. The woman's sobbing was so realistic that a drunken miner believed it to be real. He pulled out his gun and said, "Let her see her kids or I'll blow your stinking brains out". His aim was diverted but the bullet hole remains in the ceiling.

Anthony W. Ivins was a cattleman for whom the town of Ivins was named. He later served in the First Presidency under Heber J. Grant. While he was living in St. George he and his sister Caroline became heavily involved in the dramatic plays and musicals in the opera house. He was considered "the absolute darling of the theater". His sister Caroline acted in many plays, sometimes writing them herself. She is credited with being the first woman to appear on a stage in men's clothing. She played the part of a boy in "The Eaton Boy".

In the 1930s it was converted to the U&I Sugar factory. The factory was closed in the late 50s. Over the years the Opera House deteriorated from lack of use. Money was raised to renovate the building and it was made ready for the state's centennial in 1996.

Many people have enjoyed the restored facility, which has recently been used for dances, plays and musicals.



American Indian Music

America's first inhabitants danced to the beat of drums and chanted ballads about their personal deeds and their dead ancestors. Women crooned lullabies to their babies and braves courted maidens to the notes of flutes. Old people sang songs to ready themselves for death.



All of the Indians had songs, some of which were sung only on special occasions. Much of the poetry of the original song is lost when Indian words are translated into English.

The songs of the Indians had a purpose. They did not sing or play their instruments for audiences. They sang to the spirits asking for help or giving thanks. There was a song for every ceremony or special occasion. Some songs were made by men but most originated in dreams or visions. The person owned the song and no one could sing it without permission.

When singing in a group they had to make no mistakes. If they made a mistake, the singing stopped

and the song was started all over again. An error in the song is an insult to the Great Spirit.

In singing, Indians held their lips tight and produced sounds in their throats. They often ended notes in quavers. A few were excellent singers while others croaked – it did not matter – the importance was the meaning of the song.

Indian instrumental music was an accompaniment for singing and did not usually match the rhythm of the song. The most widely used instrument was the drum, which was made in many sizes and shapes. Rattles were very popular. Rhythmic noises were part of the music. Indian women sang to make their work lighter and to give thanks for food. The war songs were prayers asking the Great Spirit for courage, to prepare the warriors for battle or to pay tribute to successful warriors. The women sang to get their babies to sleep.

Southern Utah has its native Americans. We contacted several people to write their stories but we were turned down. In talking to the Paiute Tribal Office in Cedar City we got some help. Dorena Martineau, who works for the tribal office, and her sister, Shannon, who lives in St. George, lent me their father's book, "Southern Paiutes – Legends, Lore, Language and Lineage" by Levan Martineau. So, I will get some ideas from this book.

In the Circle Dance the Paiutes dance to the beat of a drum and a song. They

had only one person beating the drum and who danced with the rest of them. Everyone sang. The Paiutes' favorite place for this was Cedar City where many tribes visit each other and share songs. They have hundreds of songs. Most Circle Dance songs consist of short phrases that are repeated over and over. The origins of these songs are lost but probably some came from ancient legends. Some are contemporary with English or Indian words.

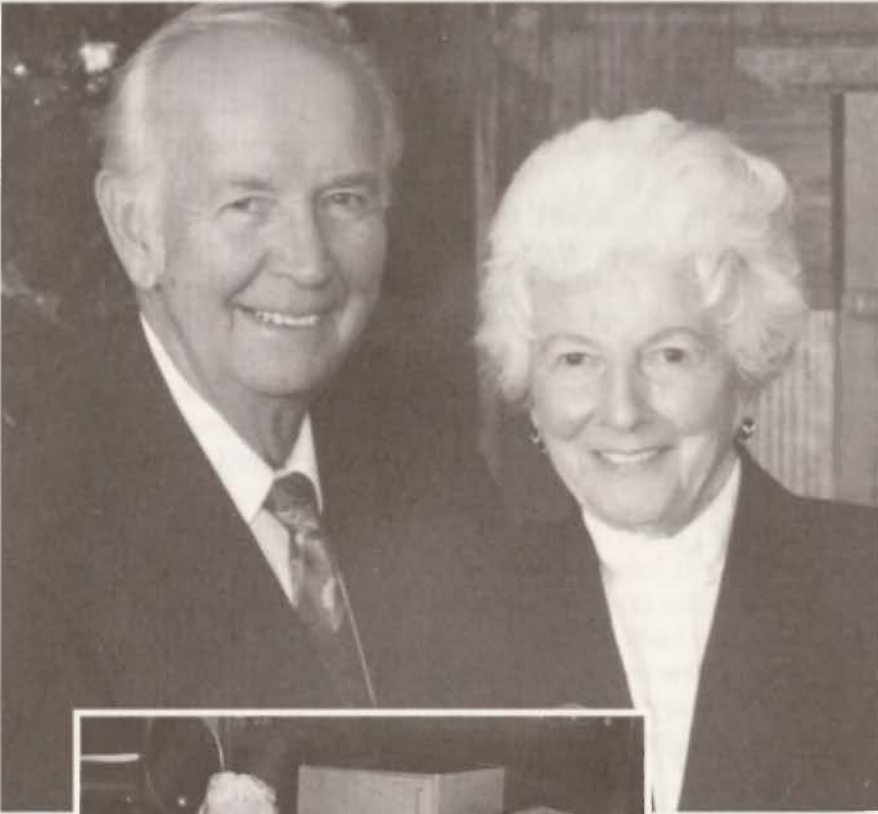
The musical instrument for the Bear Dance is a notched axe handle and a bone or another stick used to rub up and down the notches to make a rasping sound in rhythm to the songs. The end of the axe handle is placed on top of a large piece of tin that is situated on top of a long rectangular wooden box. The sound is like a growling bear. It is the woman's choice to choose a dancing partner. The women flick their shawls at the man of their choice. The Bear Dance usually lasts for three days. The last song on the last day is a very long song that aims to tire out the dancers until they fall from exhaustion. If they fall down they must stay on the ground until the Bear chief comes and prays over them.

At the last Sun Dance at Panguitch Lake the singers ran out of songs to sing. The Bird Dance is danced all night long at funeral ceremonies. The male singer sits with a gourd. The men sit on chairs facing the women. When the lead singer starts a song both sides get up and dance back and forth. After each song they sit down for a few minutes before they start a new song. All the dancers sing. The songs must be sung in a specific order as they tell a story. It takes all night long to sing the 167 Bird Songs. Refreshments are served at midnight. It is danced two or three nights in a row for an important person.

Salt Songs are sung all night at the same time as the Bird Songs. The lead Salt Song singer uses a gourd. There is no dancing with the Salt Songs. At different times during the night the singers dance around the opened casket singing their song and at the end they cry. The women have traditional wailing songs that are sung at this time. Many gifts are brought for the deceased. When the ceremony is over at sunrise of the last day the gifts are all burned so they can be sent to the dead. Frank Snow, Stewart Snow's father from the Shivwits, was the first one to learn the Salt Songs.

The Shivwits had several dances that other Paiute bands lacked. Many of the Shivwits would go to Gallup, New Mexico in the 1940's to perform in the dances. They won with their Mountain Sheep Dance. They called it the "Joe Lewis Dance" because it never lost in competition. Here, the Shivwits were one of America's least known tribes.

The Shivwits also have the Quail Dance. The women perform the Coyote Dance swaying back and forth to the left and right in rhythm to the music. This dance was a prayer for food. The Paiutes turned this dance into a social dance. Their song for it is "Looking for water on the other side of a mountain".



Peter & Joy Green

Peter Carlyle Green was born in Roberts, Idaho and lived in Burley and Boise, Idaho until his family relocated to Utah. In Utah he attended Box Elder High and graduated from Ogden High in 1939. He attended Weber College and finished his schooling at the University of Utah receiving his M. D. degree in 1947. He played the bass violin in many musical groups paying his way through school with his music. He played in the Utah Symphony as well as many dance bands in the Ogden and Salt Lake area. Jerry Jones Rainbow Rendezvous, Crystal Ball Room, Old Mill and White City were a few of his haunts.

He finished his medical training in Oregon as a resident in Anesthesiology and practiced medicine as an anesthesiologist in Portland for 32 years except for a 2-year stint in the Army in Germany.

He continued making music in Oregon with groups such as The Dixie Dogs, New Oregon Singers, Portland Opera Symphony and a few less prestigious groups. He met Joy Beecher six years ago and has been making music with her in the St. George and Portland area since then. He plays the bass guitar and does vocals and she plays the piano. They were married 5 years ago and have been performing at senior centers, RV Parks, rest home facilities, churches as well as playing for a few dances.



Peter met Joy Beecher six years ago and they have been making music in the St. George and Portland area since. He plays the bass guitar and does vocals; she plays the piano.

Joy S. Green was born and raised in Logan, Utah. She began studying the piano at age 7 taking lessons for about 7 years. She went to Utah State University paying her way through school with her piano playing. Her first job after graduating from the university was at the Ben Lomand Hotel in Ogden. She then played at the Del Mar Supper Club in Logan for 17 years. She accompanied several dance groups at Utah State as well as the Virginia Tanner Modern Dance Group in Salt Lake City. For many years she moved around the country with her husband who was in the service. She played with many small combos as well as big bands in California, Texas, Pennsylvania, Chicago, Ill and Oregon during that time. She has played the organ at the St. George Temple as well as at the Portland Temple where both she and Peter have been ordinance workers. Now she is playing jazz piano with her husband, Peter, as often as they can and they are very happy sharing their music.

Joy also accompanied Michael Ballum in his early years in Logan.

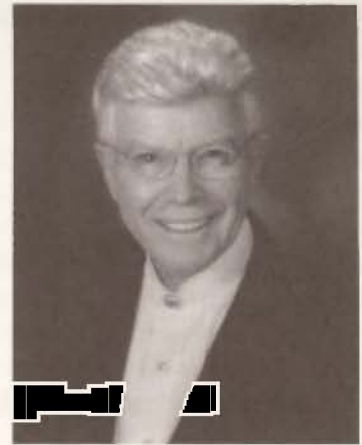


Joy plays jazz piano with husband, Peter, as often as she can and they are both very happy sharing their music.

Our Tony Award Heroes

"We are so very proud of Fred Adams, Scott Phillips and the staff for the outstanding work they have done with their Shakespearian Festival series throughout the years. Their National Tony Award has certainly put Cedar City and the State of Utah on the map around the world. What a job they have done with their first class entertainment! We musicians wish you the very best. Keep up the good work!"

Doug Liston and the Southern Utah musicians



The Festival was named the recipient of the coveted Tony Award for America's Outstanding Regional Theatre on May 8, 2000. The Tony Award is the most prestigious and sought-after award in live theatre, the equivalent to the Academy Awards in film and is presented by the American Theatre Wing and the League of American Theatres and Producers. The Festival was nominated for the award by the American Theatre Critics Association. The award for the Outstanding Regional Theatre was added to the Tony Awards in 1976 and honors a regional theatre company that has "displayed a continuous level of artistic achievement contributing to the growth of theatre nationally."

The Utah Shakespearean Festival has also been the recipient of numerous other awards. Most recently the Festival was honored with the Best of State Award in arts and entertainment. The Best of State program "is dedicated to promoting higher visibility and public awareness for outstanding individuals, businesses, and organizations throughout Utah." In addition Festival Founder and Executive Producer Fred C. Adams was named Utah's 2003 Entrepreneur of the Year for Community Enrichment by Ernst & Young.

The Festival was founded in 1961 and presented its first season in 1962.

It was started in response to two influences: summer tourists desiring more evening activities after visiting the area's six national parks, and a young actor's desire to produce great theatre. Festival Founder Fred C. Adams, having just come to Cedar City after trying out the New York theatre scene for a few years, was new to the College of Southern Utah (now Southern Utah University) in 1959. However, seeing 150,000 annual summer tourists come to the area, he knew he had a great potential audience for a theatre festival.



Above: The Adam's Theater.

Middle: Fred Adams receives Tony Award.

Bottom: Action scene from play in the 2005 season.

"I had worked with Shakespeare, the community adored it, and we needed some activity in the summers to perk things up a bit [and] it was fate," Adams said. The Utah Shakespeare Festival was born. It started out with a small outdoor production on the lawn of Southern Utah University.

The festival has grown to be the fifth largest in the country in budget and size. It attracts some of the premier actors and directors in theater today as participants.

Shakespeare was a natural choice for Cedar City. Historically, the people of southern Utah have a love for drama and especially the works of Shakespeare. Adams proceeded with his new company and presented "The Taming of the Shrew", "Hamlet" and "The Merchant of Venice" that first season (1962). A small company of college students and townspeople produced the plays on an outdoor platform backed by a partial replica of an Elizabethan stagehouse. Between rehearsals, volunteer actors wielded hammers and scissors, building their own stage, props and costumes.

The Festival has grown from a budget of under \$1,000 in 1961 to nearly \$5.6 million today. Nearly 80 percent of the Festival's budget is funded from ticket sales and concessions, with the remaining support coming from contrib-

uted income such as memberships, grants, and foundations.

The Festival's economic impact in Cedar City and the surrounding area is enormous. In 2002 alone, direct and indirect expenditures by the Festival and its patrons were estimated at nearly \$64 million.



The free nightly Greenshows featuring music, song, and tales on three outdoor stages; the Plays-in-Progress Series, showcasing work of new playwrights; free literary seminars and backstage tours and play orientations before all shows.

Ivins Pace

Ivins Pace was named after his great grandfather, Isreal Ivins. His great grandmother was a Pace. Music and acting were a great talent in this family. Anthony, a great uncle, was one of the talented actors of his time, taking part in many productions including those at the old opera house.

Many of the Isreal and Pace talents continued for years to come. Ivins and his wife, Zella, had a combo and played for many of the dignitaries throughout Idaho, Utah and Nevada, including the great U. S. Senator, Frank Church. Glen (Moose) Pace was one of the talented musicians in St. George and other parts of the country. Glen "Moose" Pace, one of the best string men of his day, played all over the world. He played for many years on the Las Vegas strip.

George Lytle, related to the Pace family, had one of the most beautiful voices of his day and entertained extensively.

There were many more in this family that also entertained such as Douglas Ivins Liston, the great great grandson of Isreal Ivins who was one of the great leaders of his day.

Doug Liston's great uncle Anthony Ivins, entertained in the old Opera House.



Ivins and his wife, Zella, had a combo and played for many of the dignitaries throughout Idaho, Utah and Nevada, including the great U. S. Senator, Frank Church.

Chris Blakley

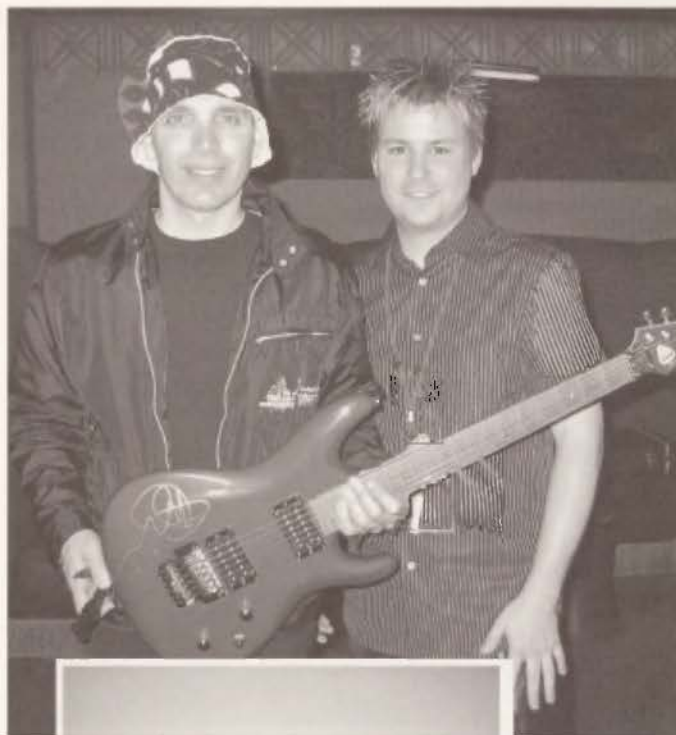
Chris Blakley began his life of music studying the piano at age 12. After three years of private piano instruction, a love of rock music drove him to play the bass guitar. Rush, Pink Floyd, Led Zeppelin, Metallica and Jimi Hendrix were among his many early influences. For the next two years Chris played the electric bass in various groups consisting of his high school friends and would go on to play in the Dixie College Jazz Band, "Drastic Measures" and the "Tuacahn Power Band". He also received private instruction from Jervonny (J.V.) Collier (Gladys Knight) and Michael Manning (Whindam Hill).

At age 16 after hearing Joe Citrine's "Flying in a Blue Dream" album, Chris decided that the electric guitar would be the perfect tool of expression with which to expand his creative horizons. Being home-schooled at the time, he was able to devote many hours of the day to playing guitar, which allowed him to progress very rapidly on the instrument. Chris' first electric guitar was an Ibanez Roastar II that he bought for seventy dollars from the neighborhood guitar teacher, Ted Boyac.

Cage, Juice and Eve's Garden are a few of the local rock bands that Chris has worked with. Each band addressed its own unique musical style from heavy metal with Cage, to modern rock/funk with Eve's Garden. Although he recorded material with each group, Eve's Garden was the only group that would end up releasing any of its own material.

In July of 2003 Eve's Garden would release its self-titled CD that was produced, written and engineered by Blakley. The album was recorded at his home studio which was put together with the help of recording Guru Howard Gale (Three Dog Night, Steely Dan, Linda Ronstat). An enormous group effort from the band and its production crew went into making the album.

Currently Chris lives in Ivins, Utah with his wife and two sons and teaches guitar at Music Affiliates, the local music store where he has been teaching for 14 years. He is also working on an instrumental CD, which is slated for a spring, 2006 release.



Chris has worked with Cage, Juice and Eve's Garden, a few of the local rock bands.

Each band addressed its own unique musical style from heavy metal with Cage, to modern rock/funk with Eve's Garden.

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176 Brent Esplin and D'On Andrus Snow

Brent Esplin Snow was born December 8, 1937 to Jeter Clinton and



Throughout the years, Brent and D'On played for the musical comedies, "Kiss Me Kate", "Oklahoma", "Brigadoon" and others.

Brent was, as usual, first trumpet (actually, first cornet) for each of them, but D'On traded her clarinet for the piano. Those were long, but happy days.



Wanda Esplin Snow in St. George, Utah and lived in the same home with his parents and older siblings, Dexter and Sheron, until he married and left home. His mother launched him into piano lessons about age eight, but once the pieces moved beyond his five fingers, his determination to quit exceeded his mother's desire for him to continue. However, he met his love for music in the 5th grade when he became eligible to take band at Woodward Jr. High School under the capable, long-suffering teacher, friend, and mentor, Stan Schmutz. Borrowing his brother Dexter's cornet that Dexter was no longer interested in playing, Brent commenced his music career, and he later bought the instrument from him.

Mr. Schmutz encouraged him to compete in regional solo and ensemble festivals when he was 13 or 14, and he always returned home with superior ratings. Brent was also given the opportunity at Woodward to take turns playing "To the Colors" as the American flag was raised each morning that school was in session. The more somber "Taps" became a permanent part of his repertoire also as he has been asked to play at the hundreds of military graveside services for veterans, something he continues to do on a regular basis today.

As Brent began playing solos he obviously needed an accompanist, and D'On Andrus had, fortunately, continued her piano studies beyond the five-finger patterns, and was "ready, willing, and able" to fill that need. D'On had also joined the band program late in the fifth grade when her sister, Gwyn returned home from school one day and announced that the school had just acquired a refurbished clarinet, and they wanted someone to use it. D'On was elected, so she joined the beginner's band of which Brent was already

a member. They had also started a fierce academic competition which Brent won when he was selected as valedictorian upon their graduation from Woodward at the end of the tenth grade.

Eula D'On Andrus had arrived on earth January 8, 1938, exactly a month after Brent Snow had made his appearance in mortality. Born to Eula Leavitt and James Alwyn Andrus at their new home (largely built by her father) at 131 North 100 West, she was greeted by a

sister, Gwyn, and thereafter were added to the family (in order of birth) Sussette, James Lorenzo and Willard Alwyn (twins), Jay Craig, and Blaine Leavitt. Although D'On's dad's hours were long and rigorous, he was also involved in the LDS Church. His nine years as bishop gave rise to one decision that affected his daughters particularly. The multitude of weddings, funerals, and meetings (every one of which needed music), and the scarcity of musicians, prompted him to get their mom to enroll them in piano lessons. D'On writes: "The piano is the core of my music background, and I cannot remember a time when I didn't play. Several years ago I taught at Dixie College Summer Music Festivals under Reid Nibley and Del Parkinson, both marvelous professional performers and teachers."

The piano is also the reason D'On didn't leave Primary for over 35 years. "Upon my graduation from Primary, I was called as organist, so I stayed on. Four years later I seized upon the opportunity given me to become the music director, and my younger sister, Sussette, became the pianist. We were also asked to teach the six-year-olds."

It seemed natural for both Brent and D'On to join the combined Dixie High School and College band along with most of their Woodward Band classmates. Since Brent was in grade school, he had been a dedicated sports fan, and he went to every ball game that the Dixie High School and Dixie College teams played at home. He loved sitting in the balcony under the scoreboard where he had a clear view of the basketball floor and, in addition, Earl J. Bleak's Dixie High/College band. He thrilled to the music, especially the rousing trumpet introduction to the school song, and he had it memorized long before he was old enough to be in that band! When Ronald L. Garner came to Dixie, things were looking up. Drawing on his university experience, he soon had a high-stepping, quick-moving (120 steps a minute!) marching band performing at half-time for both high school and college football games. Rigorous, challenging, and fun! Brent was "in hog heaven" blasting out the introduction of the school song. A concert band also took shape with interesting and motivating music to learn and perform. Ron remains a dear friend to this very day.

Throughout these years a yearly musical comedy was introduced— "Kiss Me Kate", "Oklahoma", "Brigadoon", and "Carousel", and Brent and D'On found themselves in the orchestra pit. Brent was, as usual, first trumpet (actually, first cornet) for each of them, but D'On traded her clarinet for the piano. Those were long, but happy days.

May, 1958, the week following their graduation, Brent and D'On were married in the St. George Temple. Three months later they loaded their belonging and moved to Salt Lake City to complete their education at the University of Utah. They enrolled in the Marching Band and performed through sun, mud, and snow.

Two years and one child later, Brent graduated with both his BS in Business with a major in Marketing and an MBA, and D'On received a Composite Business Education degree. After a year in Roy, Utah they returned home to Dixie. Bombarded upon arrival in St. George with a growing host of piano students, D'On put her clarinet in a closet (where it remains to this day) following the St. George Centennial Celebration in 1961 where both played in the band, and she turned her full attention to teaching and playing the piano and organ. Brent's cornet is housed in the same closet,



Brent and D'On join the combined Dixie High School and College band along with most of their Woodward Band classmates.

but he uses it regularly! Since their return in 1961 D'On has gathered every music credit available to her. At Dixie College D'On studied voice with Claudine Cooper, adjunct faculty member in music, Music Theory, Music History, and Music Appreciation with Dr. Ron Garner, Ear Training with Maestro Gary Caldwell, and has thoroughly enjoyed being in the first Piano Pedagogy class introduced at Dixie State in the fall of 2004 by master teacher and magnificent performer, Dr. Nancy Allred. Her piano and organ skills have provided a constant opportunity for her to serve throughout her life in the church, school, and community.

From age 15 D'On has taught piano to over a thousand students many of whom have gone on to serve their communities very well. However, she is currently winding up a 50-year career to serve a mission for her Church with Brent who is likewise retiring from teaching Marketing and Management at Dixie State College.

Through the years singing has also brought her much joy, and she's currently finishing her 24 years of performing with the Southwest Symphony Chorale. The opportunity to participate with excellent musicians under some of the finest music conductors in southern Utah attracted D'On to the Chorale. As a pianist she had already worked with many of them as an accompanist, and this gave her further impetus to join. Whether as an accompanist or vocalist, she has learned much from each one. Directing adult and children's choirs for many years has also been a distinct pleasure and a great learning experience, and playing the St. George Tabernacle organ for 17 years of MESSIAH performances prior to the inauguration of the Southwest Symphony Orchestra challenged and expanded her abilities.

For 55 years Brent and D'On Snow have been a duo! Although they knew each other as early as the first grade, their involvement in the Woodward High School band where Brent excelled on the cornet and D'On played the clarinet launched their dual music performances. Their personal interest in each other (soon to celebrate their 47 wedding anniversary) has provided the brass soloist with an ever-ready accompanist. Since their practice time usually starts close to midnight, this is a good thing!

As much as they love music—teaching, sharing, and performing, their greatest legacy is their family. They have been blessed with five children, Scott (Becky), Derek (Linda), Kendrik (Jennae), Brendan (Kari), Keeley (Russell Wright), who have, thus far, gifted them with 22 wonderful grandchildren and their first great-grandchild. All of them are honest, hard-working people of integrity, and they are confident that at least some of them will add to the family legacy of music service because of their love of music.

A motivating force in their lives has been King Benjamin's reminder that... "whenever ye are in the service of your fellow beings, ye are only in the service of your God" (Mosiah 2:17). To this they have added: "Things are interesting. People are important." Because of this Brent & D'On agree that it's been a privilege to play the cornet, piano, organ, and/or sing for literally thousands of weddings, funerals, civic and literary clubs, school productions, church meetings and programs, and family gatherings through the years. Each opportunity has widened their horizons and increased their capacity to serve. And...they plan to continue to do so! With their retirement from teaching, they now have the opportunity to serve missions for the Church of Jesus Christ of Latter-day Saints, and they assume that music will be involved in that assignment no matter what else they are called to do.

Cleo Wardle

When Cleo was a child her mother wanted her children to learn about the arts, so she always made sure they attended the Lyceum shows that came to town. When Cleo was in grade school she had a good music teacher, Karl Fordham, who taught her the best of music. She was in his drum and bugle corps. In junior high she played the tenor saxophone in the band and was also a twirler for the band.

When Cleo's teacher, Stan Schmutz, went to war, Mrs. Everett took over and created a dance band that played for the Friday afternoon dances. In later years she joined a jazz dance group, the Primetime Performers, who are ladies over fifty years old. They have traveled the world over dancing for audiences in Japan, Australia, New Zealand, New York City, Branson, MO, Los Angeles, Las Vegas, Salt Lake City and St. George. They have brought joy to all those places.

"Music and the arts have always meant a lot to me. St. George has been a place where you get all these things and grow from them."

Cleo Sullivan Wardle



Above: Cleo Wardle

Below: the Primetime Performers, who are ladies over fifty years old. We have traveled the world over dancing for audiences.



Nancy C. Allred



After completing her coursework, four doctoral piano recitals, qualifying exams, final comprehensive exams, and a very extensive dissertation, Nancy Allred received her Doctorate of Musical Arts Degree in Piano Performance in 1999.

Dr. Nancy C. Allred was born in Los Angeles, California. She is the third of twelve children born to John and Carol Larson. Dr. Allred began picking out tunes on the piano when she was about four years old, listening to her older sister and brother practice the piano. She loved it a lot and finally when she turned five years old, she began taking piano lessons from De Forbes in Los Angeles, California.

Mrs. Forbes had been her mother's teacher and Dr. Allred loved her lessons. Later, she studied piano with Rowan Taylor, music professor at Pierce College in Woodland Hills, California; Richard Rich, former director of animation at Disney Studios; and JoAnn Algier, a talented piano teacher and music graduate of Cal State Northridge.

Dr. Allred also studied violin, and was quite busy during her early years, practicing piano and violin daily. She was involved with music at school, playing violin in the school orchestras, and for several years, was the concertmaster of the school orchestras of both her junior high and high schools. Following her high school graduation, she attended Brigham Young University, with a major in math, and a minor in music. Initially, she studied piano with Harvey Rich. She was quite involved in music at BYU, accompanying the Oratorio Choir and University Chorale under the direction of Dr. Ronald Staheli. He encouraged her to major in music, and subsequently she began studying piano with Dr. Paul Pollei. She interrupted her music studies in 1982 and served a mission for the LDS church in Maracaibo, Venezuela.

Following her return in 1984, she began studying at BYU, once again, and under Dr. Pollei's tutelage, graduating with a bachelor's degree in piano performance in 1986. She wanted to continue her studies at BYU, and was accepted into the master's program and completed that degree in 1988. She also studied piano with Professor Robert Smith of BYU.

With a desire to further develop her talent and skill, Dr. Allred left Provo in 1988 and moved to Kansas City to begin doctoral studies at the Conservatory of Music that was part of the University of Missouri-Kansas City. While there, she studied piano with renowned professor Joanne Baker. After completing her coursework, four doctoral piano recitals, qualifying exams, final comprehensive exams, and a very extensive dissertation, Nancy Allred received her Doctorate of Musical Arts Degree in Piano Performance in 1999. Dr. Allred is a single mother with four children, and is very busy. She has taught

part-time at Dixie State College since January 2000. She is the chair of keyboard studies and teaches piano pedagogy, group piano, private piano, and music appreciation. She will be the newest full-time music faculty for the 2005-2006 year.

Dr. Allred is an accomplished chamber musician. In addition to being the accompanist for the BYU Singers, with whom she toured Eastern and Western Europe, she was also an accompanist/coach for the BYU opera program, and a staff accompanist for the BYU music department. She has collaborated with J. Ryan Selberg, principal cellist of the Utah Symphony, and Dr. Percy Kalt, retired music professor of BYU, to name a few. She has been the accompanist for the Southwest Symphonic Chorale, and is currently the accompanist and assistant director for the Southern Utah Heritage Choir. She toured with the Heritage Choir to England and Scotland in 2003, and will tour with them to Washington, D. C. in fall 2005.



In addition to her college duties, Dr. Allred maintains a private piano studio. Many of her piano students have performed concertos with the Southwest Symphony. She loves teaching, and looks forward to the tremendous blessing of being involved with the wonderful young musicians of St. George for a long time!

Sherrie Bodell

"Not again!"—this from an audibly groaning, teenage male, lying prone before the only other source of sound in the living room. His favorite radio program, "The Green

Hornet", was blaring from the treasured entertainment center.

"Yeah, we're trying to listen here," came the unexpected supportive reply from his younger brother (with whom, if anyone cared to note, he had very little in common). He was currently sprawled on the sofa, rhythmically tossing a baseball into the air, and itching to vacate the premises for the makeshift ball field down the street. His only constraint was a direct order from their mother to "Stay put!" while she took their next younger female sibling to an appointment.

The 'not again' was a reference to their oldest sister placing a 78 rpm disc on the record player, with the intention of playing it to soothe the youngest sibling—a little female infant who had an uncanny affinity for "Dance of the Sugarplum Fairy" from "The Nutcracker Suite" by Tchaikovsky. They all (except the baby) concurred in the general regret that the record was ever purchased—let alone played that first time the baby was fretful, with the immediate reward of silence and eventually, sleep!

That single, spurious act engendered a thirst for music in the sole beneficiary of that wits'-end-last-resort. Happily for the unwilling auditors, their penance only lasted about 2 years. However, even the mention of "The Nutcracker Suite" to this day, is enough to produce great, anguished, audible groans some 50 years later. Never was a composer so maligned in several households—rather like Brussels sprouts.

The baby eventually grew up, discovered a great need within her to make music, and seized every opportunity to fulfill that craving. The financial exigencies of the family precluded extensive early training, including her unvoiced longing for a harp. Not to be deterred, she embraced the only offering of instruction: 6 am piano lessons during the summer (because the piano instructor had another day job). Having gleaned what she deemed sufficient, she jettisoned the hapless teacher, and proceeded to practice on her own. Perhaps this was not the speediest method to success; but eminently more satisfying, since she only practiced pieces of interest to her!

She soon discovered some glaring deficiencies (like wooden fingers!) in her tech-



nique, which became glaringly apparent when attempting to play a duet with a peer (who had given great time and effort to the perfecting of her technique!). That was not a permanent set back, however, for she diligently watched—even attending the friend's piano lessons occasionally—and emulated the much-prized technique which she had observed.

The reward for this dedication came with the call to the position of assistant Ward Organist at the tender age of 16. And, no, the seeming success didn't go to her head—or, rather, it did, but only in the form of frequent blushes! There is a great chasm between playing by oneself for the pure pleasure of it and being reduced to a quivering mass of humanity when attempting to keep tempo in front of 200 people in the congregation. Much credit must go to the very patient Ward Organist, Virginia Morgan, who carefully tutored and gently molded the young musician.

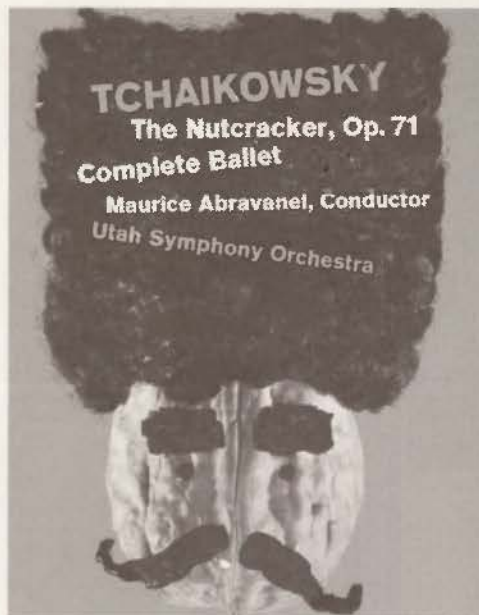
"I—for I was that fretful baby—have been privileged to accompany (thanks to Virginia) and subsequently conduct choirs for many years, due to association with a very skilled choral teacher, Joyce Stringham. It was this circumstance which brought Joanne Ottley within my orbit for a short time. Although I never pursued my vocal talent, I will never forget the "lessons" I learned from her (some had absolutely nothing to do with music!)."

"Observation and imitation have largely been my methods. However, I discovered another grave deficiency several years ago, which prompted another round of O & I (observation & imitation); this time via Dixie College at the very capable hands of Messieurs Garner and Caldwell .

"Originally, college, for me, was a means to an end: that end being the means of supporting my family and myself financially. Consequently, there was little or no time for music during the 5 years I spent pursuing my pharmacy degree. I then discovered a further delay owing to the production of 5 delightful, time-consuming, but rewarding! distractions."

"Motherhood...there are still vicarious musical experiences to be had by anyone willing to arise at 5 am. to cajole sleepy, reluctant offspring into making music. Over the years we have been the proud owners of not 1, but 3 pianos (at the same time), 2 violins, 1 viola, 1 flute, 1 clarinet, 1 set of bells, and various drum sticks (used on garbage cans, for goodness' sake!)"

"Grandchildren have slowly replaced the instruments; but my dream, hatched when I was 7 years old, has come to fruition. Taking my courage in my hands, I purchased a harp the year my youngest nestling walked through the SC upon graduation from Snow Canyon High School. It's been a marvelous roller coaster ride since then: sometimes I'm up (as when I had the privilege of playing with the Southwest Symphony) and sometimes I'm down (shoulder surgery which precluded playing the harp or piano for a time). But altogether a VERY rewarding life in the musical lane."





Phylis Tonks

– A Fun Musical Journey

I came from a very musical family and learned to love music from an early age. My parents had beautiful voices and I was surrounded by good music continually. We even listened to opera Saturday afternoons. I actually started music lessons when I was 9 years old. Our family had moved to Butte, Montana where my Dad could get work as an electrician in the copper mines. We lived in an upstairs apartment and because of the depression, we didn't have very much money. The landlord downstairs had a piano that I dearly loved to play. Someone had shown me the location of middle C and gave me a book with the song "Long, Long Ago". After I worked on the song for a while my parents discovered that I could play the entire thing with both hands. They decided we needed a piano of our own and they found a beautiful upright for \$50.00. That was a lot of money in those days. The problem was, in order to get it up to our apartment, they had to take out a large window and hoist the piano up with a crane to get it in. As I remember it, the cost of the crane was \$35.00, so now they had spent close to \$100.00 with the cost of the window. They then found a teacher who only charged fifty cents a lesson. I was on my way and just loved it. I'll forever be grateful for their sacrifice.

When I was 16, my parents wanted me to have the opportunity to play in an orchestra, so I learned the string bass, and played with the Idaho State University orchestra. Believe it or not, I even played a solo on tour with them. I think it was because I was so small and they could hardly see me behind that big instrument, so it was quite a

novelty. I even had the opportunity to teach the string bass at Idaho State University. About the same time, I started organ lessons. Dr. William Foxley worked with me on the organ, and I have been playing everywhere since then. I graduated from "Poky High" as Valedictorian in 1949.

Marriage and children interrupted any further formal schooling, although I continued piano lessons with Dr. Ardean Watts, and also began teaching privately in Pocatello. Later, after moving to Las Vegas, Nevada. I studied organ with Lorelle Nelson, a very gifted organist in Las Vegas, and began teaching again.

In my callings as Stake Music Chairman, of the LDS Church, I was able to help secure and install three pipe organs for Stake centers in Las Vegas and in so doing, I learned how to tune the pipes. This really came in handy one Stake Conference Sunday. Someone had taken some of the pipes out and bent the smaller ones. I was called early that Sunday morning just as I got out of the shower to come see if I could do anything to make the organ playable. I quickly

threw on some old clothes, got one of my sons out of bed and headed for the chapel. I found quite a mess. We got them straightened out and put back into their proper holes and then with my son playing one note at a time, I began to tune them. By the time we finished, it was 9:30 and the meeting was to begin at 10:00. How embarrassing it was to crawl down out of the pipe chamber with all those people there! Oh well, I survived it.

In my 35 years in Las Vegas, I was always a Ward Organist, and many times a Stake Organist. I directed a number of Ward and Stake Choirs, taught workshops in directing, and taught piano continually. I was also privileged to play for the rededication of the St. George Temple in 1975.

We moved to St. George in 1987 after my husband George sold his business and retired. It wasn't long before I became a Ward organist again and then Stake Music Chairman, and had the opportunity of directing a number of Stake organ workshops. In the spring of 1994, I was called to direct the Virgin River Regional Choir for a regional meeting of the Church. This was a thrill, as over 200 came to sing. That same year, the Temple Visitor's Center director, Dixie Leavitt, wanted a large choir for a program, so we combined my regional choir and Mary Stewart's St. George Regional Choir. Floyd Rigby was called to direct this choir, and I was the pianist. We all enjoyed it so much that we just kept going. This was the beginning of the Southern Utah Heritage Choir. It wasn't long until I was playing both the piano and organ, running back and forth for the different numbers.

I've had the privilege of playing for the Heritage Choir for nearly eleven years. We've had some very exciting and fun times. First there was the awesome challenge of playing in Carnegie Hall in New York. Then there was the trip to Armenia with the challenge of playing a large four-manual pipe organ with symbols that I couldn't read.

In the Czech Republic, it was a fantastic experience playing with the Czech Symphony with Maestro Vidor, and what a fun and embarrassing experience it was when the Maestro gave me a big kiss after our performance. The choir later presented me with a plaque that read "Hot Lips". That was the most embarrassing part!

A year ago, the choir purchased a beautiful three-manual Allen Renaissance organ, so I no longer had to have my own organ transported for our concerts at the Cox Auditorium. I have really loved playing this organ.

I've always felt a little left out because I didn't have a beautiful solo voice. My two sisters and brother did, and I asked Mom one time why I wasn't blessed with a great voice too. Her reply to me was that they had to have an accompanist. I've loved doing it besides teaching. In fact, my own children had to suffer through lessons with me. Our three daughters play both piano and organ very well, and our oldest daughter, Karen, earned the coveted BYU's "Organ Student of the Year" award. Our three boys all sight-read and the youngest, Gary, plays the piano very well.



We gave a concert on the steps of a Pagan Temple at Garni, Armenia and all I had to play on was a small keyboard, and had to sit in a wheelchair for lack of any other chair. Someone had to hold my music because there was no music stand, and another person held an umbrella over me because of the bright sun, and someone else worked the volume control for me. We really made a funny sight. I was able to accompany the choir in "The Battle Hymn of the Republic" under these circumstances, though, and it turned out very well. What fun!

Edith Mackay

After giving weekly, and monthly organ recitals, I was hired, at age 65, for two years as accompanist for choirs at Cedar High School in Cedar City. In April of 2005, I accompanied five instrumental solo and ensemble numbers, played the organ part of Faure's Requiem (all seven movements) with the Orchestra of Southern Utah and the Southern Utah University Concert Choir and in May played an organ recital in the St. George Tabernacle. There are always duties of organist: services, funerals, consultant and accompanist for small groups and auxiliary meetings. I have private piano and organ students and teach group organ classes.

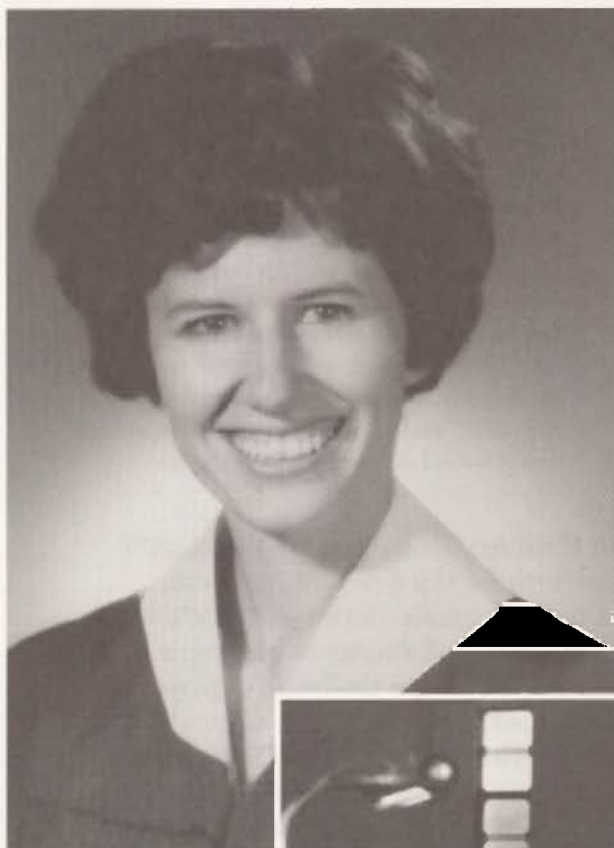
My mother had piano lessons when she was in high school, but due to hard times, didn't continue. By great sacrifice she had her Kimball piano shipped to Elko, Nevada. I became interested at about age 9, when my best friend, Roberta Hinze taught me some rudimentary

notes. My first "real" teacher, was Sheila Waage. From age 13 to 18, I studied with Marie Waats. I started playing the organ at age 16, in our church Sunday services. Victor J. Burner (1937-1998), violinist, gave me suggestions and Bro. Welch, gave me lessons on his Hammond.

I pursued piano for ten years, studying with Robert Brownlee and Clawson Cannon at BYU. I married and had three children around the time I played my junior piano recital under Glenn Hanson of Weber State College and senior recital under Frederic Dixon of Salt Lake City. Darwin Wolford, organist at the Unitarian Church, inspired me toward the organ. I played for church services and institute choir. My first BA was in Elem. Education in 1969 at the University of Utah.

For nine years, James B. Welch, organist and carillonist at UCSB, gave me comprehensive instruction in organ technique and literature. His students had opportunities to experience pipe organs, from the

Flentrop tracker at Lotte Lehman Hall to the four-manual Cassavant



*(Above)
Edith (LeBaron)
Mackay, 1969,
(Right) playing the
organ at Emannel
Lutheran, 1986*



Freres at First Presbyterian of Santa Barbara. I learned that the biggest pipe organ didn't always have the most beautiful sounds. I was able to earn enough money playing as a substitute organist at several churches, and serving two years at St. Andrew's Presbyterian of Santa Barbara, to pay for my lessons and build my library of great organ literature.

Dr. Welch conducted his students on field trips to hear organs throughout southern California and my family attended many recitals and concerts given by visiting artists. One outstanding concert was given at UCLA May 20, 1979, in the newly restored Royce Hall on the Golden Year Jubilee of the organ's dedication. At age 78, Alexander Schreiner gave a splendid performance and hailed James Welch his "musical grandson." I asked Schreiner what organ methods or literature would be most valuable in helping me achieve solid organ technique and he replied, "My three volumes, "Organ Voluntaries."

My husband's work brought us to Cedar City in 1986, and with sadness, I left those fine pipe organs. I studied Bach technique for a few months with Doug Bush's student, Jan Harrison, adjunct instructor of organ and English, who served as Dean of the Southern Utah Chapter of the AGO while I was Secretary. She recommended Geoffrey Myers, now Director of Church Music at Trinity Lutheran in St. George, for organ instruction. The college had two poor practice organs, so I purchased my first home organ from Bob Douglas and gave my junior recital at the LDS Institute of Religion. I took the required upper division music classes at then SUCS, and in 1997 earned a second BA, in music with emphasis in Organ Performance.

In 1985, I began attending Church Music Workshops at BYU where we had instruction from several organist-instructors. In 1995 at Workshop, I earned the highest level of Hymn Certification. In 1998, I passed the National CAGO exam, and the Organ Certification from BYU under Don Cook. From August 1991 to 2001, I played forty noon recitals in the St. George Tabernacle. I participated in numerous concerts, hymn sings, programs. etc. I've enjoyed conducting organ crawls as a member of the AGO board.

The only time I received pay for a concert in Utah was during the Dixie College Concert Series. On Feb 10, 1998, I played a concert on the Rosales' Janke tracker organ that Geoffrey Myers helped install. In 2002, the Cedar City University First Stake, called me to be an organ instructor. I built a library of method manuals and hymn arrangements to be available for all students involved in the Stake. Now, all three University stakes are participating.

I have attended several AGO Regional and National Conventions; also symposiums and conferences in Salt Lake City. In Denver in 1998, at a master class with English organist, Gillian Weir, I received instruction on a piece I played by Lionel Rogg which he dedicated to Messiaen. In Salt Lake City, during a workshop given by world-renowned Joyce Jones, she demonstrated her King of Instruments, one of the best beginning organ manuals I've used and researched.

Geoffrey Myers has helped demonstrate my new organ, the Rogers "Trilliam" 787 during December and July concerts at my home in Cedar City. We feel we have promoted the cause of fine organ music whether it be pipe organ or digitally reproduced pipe organ sounds.



Glen “Moose” Pace

Glen started his musical career at a very early age. He played guitar with his Combo at his father’s “Big Hand Café” in St. George, and from that, his professional career was launched. His music became very popular throughout southern Utah and Nevada.

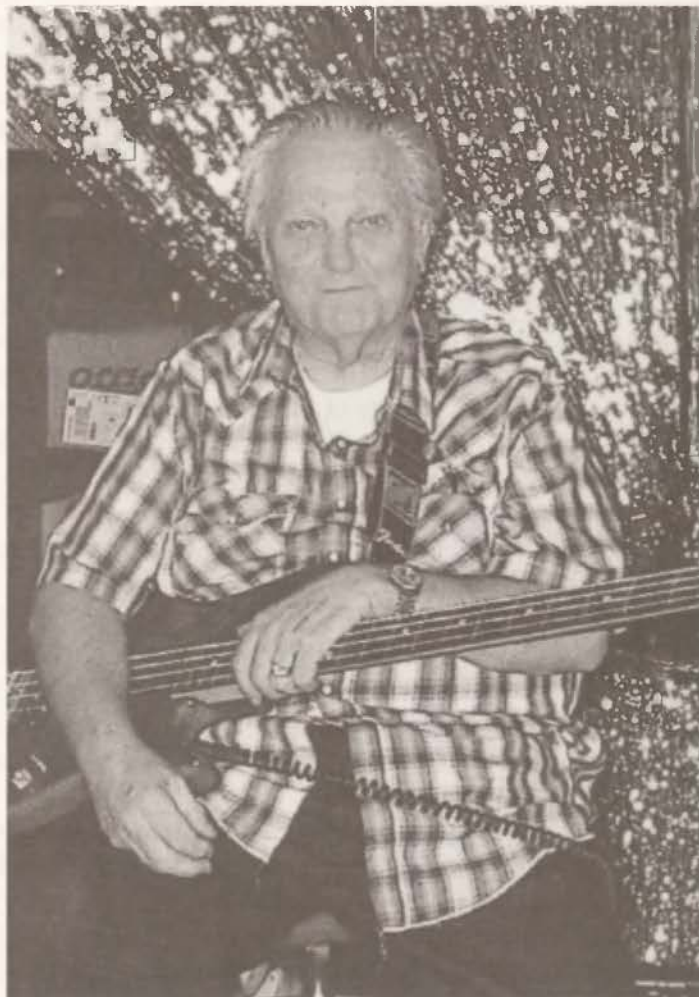
Glen moved to Las Vegas in 1962. He was at that time a well-known musician playing in most of the nightclubs in that area. He was a session player for many big name recording artists.

Moose and his wife, Bettie(?), moved back to St. George in 1983 where they owned and operated the “Dixie Dew” (?) steak club and nightclub. His jam sessions were famous in Utah and Nevada. Many musicians came from Las Vegas and other communities to play with his excellent combo during those happy years. This is when Doug Liston, started his jam sessions with Moose and they had many more in later years. Doug remembers, “What beautiful memories!”

The Moose, Peggy Priest and Doug Liston Trio had the honor of playing for the first senior games, which at that time were called “John Morgan World Senior Olympics”. The name was later changed to the “Jon Huntsman World Senior Games” and they played for those events as well. The musicians were like family throughout the 15 happy years they played for the senior games with this great organization. This music history book, “Musicians Of Southern Utah”, could not have been successful without the help of the Huntsman World Senior Games organization.

Moose passed away in April 2002 followed by Peggy a few years later. Fellow musicians and friends will miss them.

“I can still see them smiling from ear to ear during our sessions. Boy! Did they love music and we loved them!” Doug Liston.



The Sevy Family Celtic Band “Wooden Tantrum”

Bret and Colleen Sevy have enjoyed listening to their children develop their various musical talents over the years. It never seemed to them that a note out of tune was anything but a little rough spot in need of polish, with the polishing the most fun part.

The Sevys enjoy playing many styles of music but have a special place in their hearts for Celtic music and the creative freedom and fun it allows. Playing together has given them many opportunities to play publicly and share this wonderful music with others.

Bret Sevy spent his first years in Wyoming, born in Cheyenne and living there for the first seven years of his life. His family then moved to Las Vegas and was surely introduced to a variety of music. His parents were involved in dance festivals and enjoyed school concerts and performances. Bret began his music education in piano and really loved playing. He was able to take lessons from Mrs. Bolaninie, whose husband played cello with Rachmaninoff. Unfortunately, his lessons would last only six months before his family moved to St. George, Utah. He progressed ten times more in those six months than he did in 3 years with his previous piano teacher.

St. George brought some wonderful opportunities for Bret but not necessarily related to the piano. His interest in the piano soon was replaced with school government, sports and an avid interest in theater. He occasionally played drums with his brothers and sang. While serving a mission for the church in Australia, Bret played the harmonica because it was easy to pack. Bret returned home to Dixie College, BYU and SUU, majoring in communications with a minor in theater. Today Bret continues to enjoy singing occasionally with his two brothers at local care centers and family functions. He now plays the Bohdran drum and occasionally sings vocals with 5 or 6 children in a band, “Wooden Tantrum” that specializes in Irish and Celtic music.

Coleen Sevy began her music venture at the age of five and took piano for five years. She was fortunate to know a woman in town who invited her to be tutored with three other youth in organ and conducting music. Coleen was involved heavily in her church music and was conducting congregational music at ten years old. She continued to conduct throughout her teens. Now she is the mother of six children and enjoys their music much more than her own. She doesn't consider herself accomplished, but the rule in her family was that whoever could play hymns well enough to play in church would get the family piano.

Bret and Coleen started their married life with a nice piano as the centerpiece in their home. Coleen supports her children and husband in their family band, getting kids to lessons, advising, loving and encouraging them and chasing Mckenna, their 10-month old daughter around at performances, which will probably continue until Mckenna picks an instrument to play.



The band consists of Bret Sevy, (dad), playing the Bodhran drum and occasionally other percussion instruments, harmonica and vocals, Tiffany violin/fiddle, Channing, Celtic harp and occasionally piano, Tara, violin/fiddle, Brittan, guitar, Shaye, occasional vocals and percussion, Mom and baby sister, bus driver and fan club.

Mary Sullivan Hasfurth

It was 1925 when we moved into the house on Main Street. Our parents bought a hand-cranked Victorola and we played it constantly. They bought good music and I loved to hear Caruso sing. He was considered one of the greatest singers.

We had an old pump organ and I taught myself to play it. Grandma McArthur had a piano and I coaxed my parents to let me take piano lessons from Mae Pace. After school I went over to Grandma's to practice.

By the time I was in the fifth grade I played the piano along with a drummer, sax player, and trumpet for the kids to march into the Woodward school.

"Narcissus" was the musical piece I played to win my first piano contest. Evelyn Thurston and Clara Woodhouse were my piano teachers in high school and college. Evelyn Cannon Jay and I played a concert for the Dixie College.

While at Woodward High School I sang a lot in musicals and Vera Shakespeare and I sang a lot of duets.

I played the piano for church. We had our Sacrament and Sunday school meetings upstairs in the Dixie College Auditorium.



Aunt LaVera McArthur Pelt had me play the piano for a lot of her gym classes. The cymbals were my spot in the Dixie College Band. It was all a lot of fun.

Keith Ross formed a band to play for the dances and Evelyn Jay and I helped out playing the piano, especially at the Santa Clara dances.

My father was manager of the large Standard Service Station on the corner of Boulevard and Main Street. During World War II one day Madam Schuman Heink and her husband stopped there on their way to Los Angeles, CA. Dad brought them down to the Vogue Beauty Shop where I was working so I could meet them. At that time she was the world's greatest soprano singer.

Music has always played an important part in my life. I always sang in church choirs, and even sang in a special Relief

Society Choir for conference with Florence Jepperson Madsen as the conductor.

Since moving back to St. George our 8th ward choir met in our home to practice every week. We had lots of fun with Carolyn May as our choir director and we presented lots of wonderful programs for every occasion for everyone!

Music has a place in every country and every language and has a delightful and soul satisfying place in our hearts.

“Music Around the World” Directors

The following music directors in Utah and Southern Nevada are on our “Music Around the World” tape and CD. They have taught our young men and women throughout the years in music.

1. Dick Ballou – BYU, BYU Hawaii, Tuacahn
2. Ron Garner – Dixie College
3. Lisle Crowley – Dixie College, Tuacahn
4. Gary Caldwell – Dixie College
5. Stan Schmutz – Woodward Jr. High School
6. Garn Seegmiller – Salt Lake School District
7. Ralph Beyer – Salt Lake School District
8. Rhonda Rhodes – Snow Canyon High School
9. Stan Seale – Tuacahn
10. Doug Liston – Lincoln County, Nevada School District
11. Steve Shirts – Cedar High School
12. Lyle Lapray – Executive Director for Youth Arts, Tuacahn

Others working with our young musicians of the future:

1. Steve Adams – Music Studio
2. Lloyd Mecham – Music Studio
3. The late Leon Watson (in memory)
4. The late Roene Difiore (in memory)
5. The late Heber Holt – Enterprise High School (in memory)
6. Irma Bracken – Enterprise High School
7. Doug Stewart – Tuacahn
8. Mrs. Doug Stewart – Tuacahn
9. Lu Jennings
10. Robert Potter



Karma Sullivan Sorenson

I didn't have an official name until 1980 when I needed a birth certificate for something. My mother was still alive at that time and it was then that I had my name put on the birth certificate. My mother always used Carma with a "C". When I was in the 9th grade Lavera McArthur had me change the spelling of my first name to a "K" because there were 3 Karmas in her Physical Education class.

I started taking piano lessons at a very young age. The only person in Leeds, Utah who gave me piano lessons was Jessie Eager. I took lessons from her quite a few years. She gave lessons to everyone in Leeds. I wasn't one of her best students but I was not the worst. I hated to practice and would rather be out riding horses, playing ball or even helping my mother sew quilt blocks or tear up old clothes to make crochet rugs.

When we were bussed to St. George for school in 9th grade, we had to take some kind of a music class. I started playing a clarinet and I guess I played it for 2 years in Stan Schmutz' class. I finally gave up this musical instrument after I saw Mr. Schmutz throw a tennis ball at Max Empey for disturbing his class. I decided to quit playing the clarinet and I have never played it since.

When St. George was only one stake and it was Stake Conference time, my brother, Clayton, was asked to play a saxophone solo for conference. (I don't think this would be permissible now in church). I accompanied him. He

played "Song of India". It was at this time that I really learned a great lesson regarding following someone who was playing. I always accompa-

nied Evelyn McMullin when she sang for funerals. She taught me a lot.

She sang how she felt and I had to learn how she felt to be able to follow her. This solo Clayton played was at the old Recreation Hall. It was located where the St. George Library is today.

I was not very old but I can still remember the "homemade" blue skirt and the cashmere blue sweater I wore.

Stan Schmutz now has Clayton's gold b-flat saxophone.

I have been playing in a church organization since I was 12. I played in all the organizations in Leeds and for the choir.

I substituted some in the Walter Eager Band. I played for Jessie in order for her to dance a time or two.

I have been a stake music leader for 5 years. During this time I was asked to form a choir for the dedication of the Mountain Meadow Massacre. They wanted a choir of 125. I think it ended up being around 300 choir members.

A year ago I was asked not to play in church but I could be a substitute if I wanted to. Well, I decided not to do this. I had played in church and church functions for 66 years. Now I only play for myself and I just love it.



Winnie Tobler Seegmiller

Winnie Tobler Seegmiller was born January 7, 1914 in Washington, Utah. When Winnie was about nine years old she started taking piano lessons from her Aunt Josephine Wittwer, who had come to live in their home while she was teaching school in Washington. They didn't have a piano at that time, but arrangements were made for Winnie to practice across the street in the Sproul home. This she did until her family was able to buy a piano of their own.

She later took lessons from Mae Pace, Gertrude Fawcett, Evelyn Thurston and Clara Woodhouse. She was organist in the Washington ward for many years. This included accompanying special numbers for various programs and for many different people. While in high school and in college, she and her sister, Doris Webb, played the Hungarian Rhapsody in a piano recital. They also played the first two piano duets with four students performing the "Unfinished Symphony".

She married Charles Franklin "Bud" Seegmiller and moved to St. George where she shared her talent and continued her music career.

She was a graduate of Dixie College and taught school in Rockville and in Leeds using her music talent in the classroom.

She was ward organist for many years in the 5th Ward East Stake serving under many different bishops. She was also the ward music chairman and the stake primary pianist for many years.

Some years later she was asked to accompany a trio that was formed in the East Ward. The trio consisted of Cleo Nelson, her sister, Doris Webb, and Vera Blake. They were together and performed for ten years. Then Cleo Nelson moved away and Claudia Foster joined the group. They were in great demand.

Winnie taught piano lessons in her home for over 25 years to many youth and adults in the surrounding area. There were times when she taught 25 to 30 students a week. She had many talented students who excelled in music throughout their lives, one being Edna Lu Jennings, who was her niece.

In her later years she was very excited to teach her grandchildren piano until her health no longer permitted.



Winnie had a great love for music throughout her life and touched the hearts of many with her great talent.

Caliente School Band

The Caliente School Band was organized in 1949. They had no band at all for years. The students had never had music lessons and, therefore, had to start from scratch.

The H. B. Summerhayes Music Company got them started with an instrument rental program. A band-mother's program was organized and the mothers' many fund-raising activities raised money for first-year uniforms and a bass horn. Much interest was created among the students and community. The kids practiced from morning to night to prepare for their first music festival in Las Vegas. They worked hard to prepare for concert and marching competition and received a highly superior rating.

Throughout the years their bands received many honors. They represented the state of Nevada, playing concerts when Lehman's Cave became a national park. They started from nothing and became a top-notch 65-piece band.



Caliente First Year Band (1949)

Music in St. George with the Pioneers

When Brigham Young called for people to settle the southern part of Utah, he called men and women with different backgrounds, nationalities, trades and professions.

On the plains coming to Dixie they had singing and dancing whenever they could at night to raise their spirits and give them something to think about instead of dwelling on the dangers and hardships along the way.

Probably the first time you could hear song in the St. George Valley was December 1806 with the first choir under the direction of James Keats accompanied by William McIntire on the violin and Harrison Pearce on the clarinet.



The man with the fiddle or violin was important to a settlement. This first choir furnished the music for the sacrament meetings and conferences.

After leaving the old camp ground the choir sang for meetings that were now held in the Bowery and in the basement of the old social hall and finally in the basement of the Tabernacle. Harrison Pearce taught the old choir new hymns. Every member who learned a new hymn had to teach it to the rest of the choir.

At age 16, Joe Fordham played for the children to dance. He lacked strings for his fiddle so one of the sisters gave him her spool of silk thread, which they twisted into violin strings. Six months later "The Eaton Boy", a drama, was presented in the Bowery. Caroline (Caddy) Ivins shocked the audience when she appeared in her role of the "Eaton Boy" in a pair of trousers. A five-piece orchestra furnished music for the audience.

In 1861 Edward P. Duzette, drum major, had been trained at Nauvoo in the Nauvoo Legion Band directed by William Pitt. Duzette immediately had a fife and drum corps in action. Quite a few fife players and drummers were produced because of his teaching. Duzette had a lasting influence on all the small towns up the river. He moved to Rockville and organized a fife and drum corps.

Oswald Barlow, who had been trained by Duzette followed next as leader of the martial band. The bass drum used by Barlow's Band was used as a signal drum during the Echo Canyon War. It could be heard 15 miles down the canyon. It was used to warn the settlers when to expect the Indians.

The first instrumentalists were William McIntyre, who played the violin and Harrison

The St. George Tabernacle Choir under the direction of John M. Macfarlane. Backrow: Wm G. Miles, Joseph Orton, Horatio Pickett, John M. McFarlane, Dir. (Composer of "Far, Far Away on Judea's Plains"), William McAllister, William Kemp, Haden Church. Middle row: Maggie Jarvis, Louise Worthen Miles. Mary Ann Worthen, Artemisia Snow, Elizabeth Snow, Maggie Snow, Heppie Smith. Front row: Flora Snow, Lizzie Adams, Annie Mcfarlane, Barbara Mathis. Chorus of 1880's from the St. George Stake

Pearce, who played the clarinet. Later there were brothers Erastus, John and Alpine McIntyre, all violin players. They played for dances in the Social Hall. Then came a trio and later on a

flutist and a bass violin were added. Since that time there has been a lot of music for the social dances. Of all the violinists the pioneers felt that Maurice Riggs was the most accomplished.

The first keyed instrument was the melodeon played by Artimisa Snow, who traveled to Salt Lake City to learn how to play it.

Washington L. Jolley had a small organ that they used to move about for dances. In Washington they used string bands at holiday programs and dances. String bands were common in most towns. The band usually consisted of violin, mandolin and guitar. Sometimes they had a cello, bass violin, accordion or harmonica.

One of the best known string bands was Aaron Nelson's group who started playing about the 1860s. They played for dances in St. George and surrounding towns. Their string group played for a quarter of a century.



Joseph John and Mary Ann Worthen Sullivan

Brass and Martial Bands

Swiss settlers who came in 1861 organized the first brass band in Santa Clara. George Staheli was the leading musician. (See Santa Clara history). Charles J. Thomas received a call to St. George and soon had a six-piece brass band going. It was organized in 1866. The band serenaded Erastus Snow and many dignitaries. It played for the Fourth of July County Fair but the musicians were ticked off as they received only a few decayed peaches and no refreshments for their two days of service. In May 1867 Erastus Snow took the band on a preaching tour up the river. They ended up being the preachers as well as the musicians.

John Eardley became the leader when Thomas left. In 1870 when Brigham Young came to town, the cavalry, the artillery company, St. George Brass and Martial Bands, and Santa Clara's brass band went to Washington to escort the president into St. George with all the pomp and ceremony and the people loved it.



In 1877 leadership of the band passed to William H. Thompson. He combined his band with Eardley's. He organized a juvenile group, Thompson's Silver Band, which played until Woodward High and St. George Stake Academy had their own music programs.

Edmund Duzette had a fife and drum corps. Oswald Barlow led a martial band. One talented fife and piccolo player had been a member of the Mormon Battalion. His son led the Washington Band in about 1900.

One of the band duties was to go out on the road to meet incoming visiting officials. Another duty was to take part in military training.

Next came Horatio Pickett and Edwim Riding. The Martial Band still survives.

Victor and Gordon Sullivan. "Our mother, Mary Ann, made us sit on the front row with our arms folded while she conducted primary. It made me feel like a boob."

Dixie pioneers worked hard just to make a living but they also enjoyed their recreation. Dancing was their favorite amusement. This was usually in the ward recreational hall under the direction of the bishopric or they might dance in someone's yard to the tune of a fiddle or an accordion. They loved to dance to tunes such as "Yankee Doodle", "Turkey in the Straw", "Hot Time in the Old Town Tonight", "Red Wing" and "The Old Gray Mare". At the dances some were barefoot and some had on cowhide boots or heavy shoes. A piece of tallow was kept on the shelf to rub on stubbed toes or bruised feet so the pioneers could dance some more. Sometimes they would dance all night. In the afternoon on the Fourth of July the children danced to the tune of a fiddle with organ accompaniment. The evenings were set apart for the adults.



Worthen Sisters, (L to R) Louise Miles, Alice Milne, Mary Ann Sullivan.

Popular tunes for waltzing were "Over the Waves", "After the Ball", "Good Old Summertime", "Daisies Won't Tell". Round dances such as the waltz and two-step were limited to three of these dances per evening.

The pioneers loved to sing. They composed many songs and sang them. Among them were songs about special occasions, unusual incidents, and religious songs.

The Social Hall

Among the early settlers of the Cotton Mission were men and women who longed for the things they left behind such as schools, libraries and learned societies. They met this challenge by developing their talents in choirs, bands, orchestras, dramatic groups, debating societies, libraries, lecture groups.

The leaders encouraged these cultural activities and they erected the first public building in St. George – the St. George Hall. About a month after their arrival in the valley, Erastus Snow suggested they erect a building for educational and social purposes. Within two years it was ready for the plays, parties, musicals, school, religious gatherings and recreation.

They first used the St. George Hall but the Woolley, Lund and Judd store took this over. In 1864 the Gardener's Club obtained some property where Diagonal meets Main Street. There they built a large basement and upper room known as the Wine Cellar. Making wine was one of the main industries of the Dixie Mission to provide wine for the sacrament. The other was growing



Top row: Jennie Brown, Julia Graff, Emma Squiers, Ella McQuarrie, Mary Ann Sullivan, Front row: Bella Morris, Zill Lamb, Tina McFarlane, Amanda Sorenson, Mary Ann Lund.

the cotton and grapes. The Builders Union built another story over the wine cellar, which became the stage and dressing room of the new Social Hall. Then a wing was added that held the audience. They had a large stage for performances.

The main floor had a slope from the west entrance to the stage of four feet with an orchestra circle in front. The floor was adjustable and offered an unobstructed view of the stage. It could also be adjusted for dancing. On each side was a four-foot gallery at stage height with room for forty chairs on each side. These chairs were the reserved seats. With this arrangement 400 could be seated. The others sat on the floor.

They ran into a bit of luck. In the 1880s they were able to get stage scenery and curtains from an opera company in New York that went broke. It was the finest stage scenery in Utah.

For the next fifty years the Social Hall was the social center for all southern Utah until the completion of the St. George Academy and the coming of the movies.

After it was abandoned it was used for other purposes and then left boarded up. Over the years the building deteriorated from lack of use. In the 1930s it was converted to the U & I Sugar Factory, which was closed down in the late 50s. Now vacant, it nearly came to ruin.

For the Utah Centennial in 1967 it was rejuvenated and is now known as the Pioneer Center for the Arts.

In 1865 President Young called professor Charles J. Thomas, conductor of the Salt Lake Theater Orchestra and Tabernacle Choir, to come to St. George "to teach music and develop the people's musical talents". Thomas was a first class musician. He gave the choir an air of leadership. He gave concerts and entertainment. He organized the first Brass Band in St. George. Thomas was not paid for his services but obtained his living by giving music lessons. At May 1868 conference choruses from St. George, Santa Clara, Cedar City and Washington did the singing along with the Swiss Band, the St. George Brass Band and the Martial Band. After two years he was transferred to Beaver.

Next came John Menzies Macfarlane to take over the choir. Erastus Snow transferred him from Cedar City to St. George. He was not only a musician, but was an attorney, schoolteacher, and surveyor. He reorganized the choir with Mary Ann Sullivan as President. Artemesia Snow became soloist, which was a new thing. They sang at sacrament meetings, conferences, special holiday celebrations and concerts. He organized the St. George Harmonic Society in June 1869. The choir, along with Santa Clara's Brass band sang at the completion of the Tabernacle and the ground breaking of the Temple.

Charles L. Walker wrote songs for all occasions from the time he came to St. George in 1862 until his death in 1904. He and Macfarlane got together in their song writing. They wrote quite a number of songs together. Then Mr. Macfarlane wrote the Christmas carol, "Far Far Away on Judea's Plain". (This story is told in another part of the book.)

Their leader, Brigham Young, came to visit often as he spent his last years down south where it was warmer.

One of the choir's highlights was the occasion on which they sang the music for the Catholic High Mass in the Tabernacle on September 25, 1879. Father Scanlan was a Catholic priest who came to Silver Reef. Mr. Macfarlane asked him why he didn't hold High Mass and Father Scanlan said he had no building big enough so Mr. Macfarlane said he would get him the use of the Tabernacle. The 30-member L.D.S. choir learned the Latin lyrics for St. Peter's Mass. They practiced twice a week for three weeks. It was a big success. The building was filled with 3,000 people, of which there were 30 Catholics. Most had probably attended for the first time out of curiosity.

Mr. Macfarlane gave many wonderful concerts and his choir ranked as one of the best. Between 1877 and 1896 the choir sang to the accompaniment of a No. 47 Silver Tongue organ which Mr. Macfarlane obtained from New York at the cost of \$325.00. The total with shipping and stool came to \$347.00. Sixty-five people contributed to help pay for it. In 1896 George Woodward gave the choir a Mason and Hamlin organ. It cost him \$750.00. This organ lasted for nearly sixty years.

The Edmunds Act passed and Mr. Macfarlane had to flee the country as he had 3 wives. His last time leading the choir was August 8, 1885 at a stake memorial for the former President of the United States, Ulysses S. Grant.

The next choir leader was Horatio Pickett who led the choir for many years. He had many different organists.

Joseph Warrington McAllister came to St. George to work in the temple. He had had a lot of experience leading choirs in Kanab and they grabbed him up immediately to replace Horatio Pickett. He was given the First Ward choir as soon as he came in 1883. He was a veteran choir leader. He brought the choirs together. At one time he was the leader of four choirs in the ward and stake organizations. Under his guidance, the choirs achieved much success. He served as director of the choral organization for 25 years.

On January 6, 1896 Utah became a state. They had a grand celebration with the choir doing their usual fine job.

In March, 1889, Joseph Warrington McAllister and Bryant Pace produced "Pinafore". It was a delight to the audience as many of them were of English birth and knew of the shenanigans that went on in England's top society.

Mr. McAllister and his wife, Mary Ann Miller McAllister, often sang duets in public. Mr. McAllister was a fun-loving person and enjoyed the laughing songs.

Professor Karl Fordham

Karl Fordham taught at the Woodward School, which had opened in 1901. He was an excellent teacher who taught students to read notes like a story. Everyone participated in his classes. He put on numerous cantatas and operettas that gave his students experience in the field of music. He staged a cantata, "Childhood of Hiawatha" at the opera house featuring sixth graders. Earl J. Bleak conducted the orchestra for "Once in a Blue Moon", a musical comedy. The two third grade classes put on the cantata, "The Cruise of the Trundle Bed" with teachers Tillie Winsor and Rose Ashby assisting.

At Christmas time 1929 the entire school staged "The Wonderful Christmas Tree" in the Tabernacle. Sixth, seventh and eighth grades put on "Tars" operetta at the Wadsworth Theater. About 293 children sang in the Elementary Christmas cantata in 1936. On April 28, 1939, the Elementary School Music Festival in Washington County Schools was held in St. George with fourteen county elementary schools. The combined students presented eleven instrumental numbers and a choral presentation of twenty-three numbers. "Dixieland", a composition by Prof. Fordham, was the final selection in the program. At this music festival more than 800 children from the fourth, fifth, and sixth grades took part.

In 1939-1940 a Bugle Corp was added and it attracted many more students to music. Prof. Fordham wrote songs in addition to teaching them. One we all remember was "Sego Lily of the Valley" which he wrote to honor the state flower. The chorus is like this:

"Sego Lily of the valley, Sego lily colors rare
In the beauty peaceful emblem on hillside so fair
Then we'll sing our song 'praise to thee'
Flower given by heaven tenderly."



Professor Earl J. Bleak

Earl J. Bleak became director of the Dixie College instrumental department in 1916 and continued in this position until 1950. He attended the local schools in St. George – Woodward, Dixie High, Dixie College. He completed his training in the Los Angeles Conservatory of Music and Art. He received an honor as the "highest rated Cornetist".

Prof. Bleak has taught hundreds of students in his band and orchestra which played for all athletic meetings, games, operettas, dance reviews as well as for the dedication of buildings, bridges and parks. He had a dance orchestra that he led and played in from 1909 to 1940. His band played for dances from Las Vegas to Fillmore.

He conducted band concerts for the local C.C.C. camps and has been featured by many organizations.

Prof. Bleak appeared as trumpet soloist for the Salt Lake Oratorio Society in "The Messiah" by Handel in the Salt Lake Tabernacle January 1, 1935, playing the trumpet solo "The Trumpet Shall Sound". In 1931 Prof. Bleak's orchestra and Miss Evelyn Thurston's ladies chorus took second place in the grand finals of the MIA contests in Salt Lake City. Many, many programs, concerts, operas and special performance groups were presented by Prof. Bleak's musicians; so many it would take days to write about them.

His band students loved his friendliness. He had many opportunities to go other places to teach but he wanted to stay and further the music program here in Dixie. Wherever he went he was a gentleman.



Professor Joseph William McAllister

We would be unable to count the number of people who have had their lives enriched by Joseph William McAllister. It goes beyond St. George and even past the Utah borders. Men and women who met him and were taught by him, then moved away are uncountable.

His father was Joseph Warrington McAllister who was in charge of the St. George choir for 25 years and young Joseph was greatly influenced by him.

His first duet with Leo Pickett turned into a solo as Joseph became so scared he had to sit down. At age nineteen his father invited him to join the choir and three months later he was singing solos.

Prof. McAllister graduated from Brigham Young Academy in the early 19 hundreds and was awarded a certificate for musical accomplishment. He received an honorary key to the Academy for his outstanding work. While at the academy he was a member of a quartet. They practiced an hour every day for two years.

"Uncle Jody", as he was called, taught at Woodward High during the 1905-1908 period. Both he and his father taught at Woodward before the year 1911. He was again put in charge of the stake choir. In 1883 he was an instructor of a "writing school". He taught penmanship at Woodward and he was a great penman of which he was proud. In the yearbooks, he always drew a picture of a bird and signed it "Jody's bird". He taught in Lehi for three years and then came back to the Academy in St. George where he taught for the next 40 years.

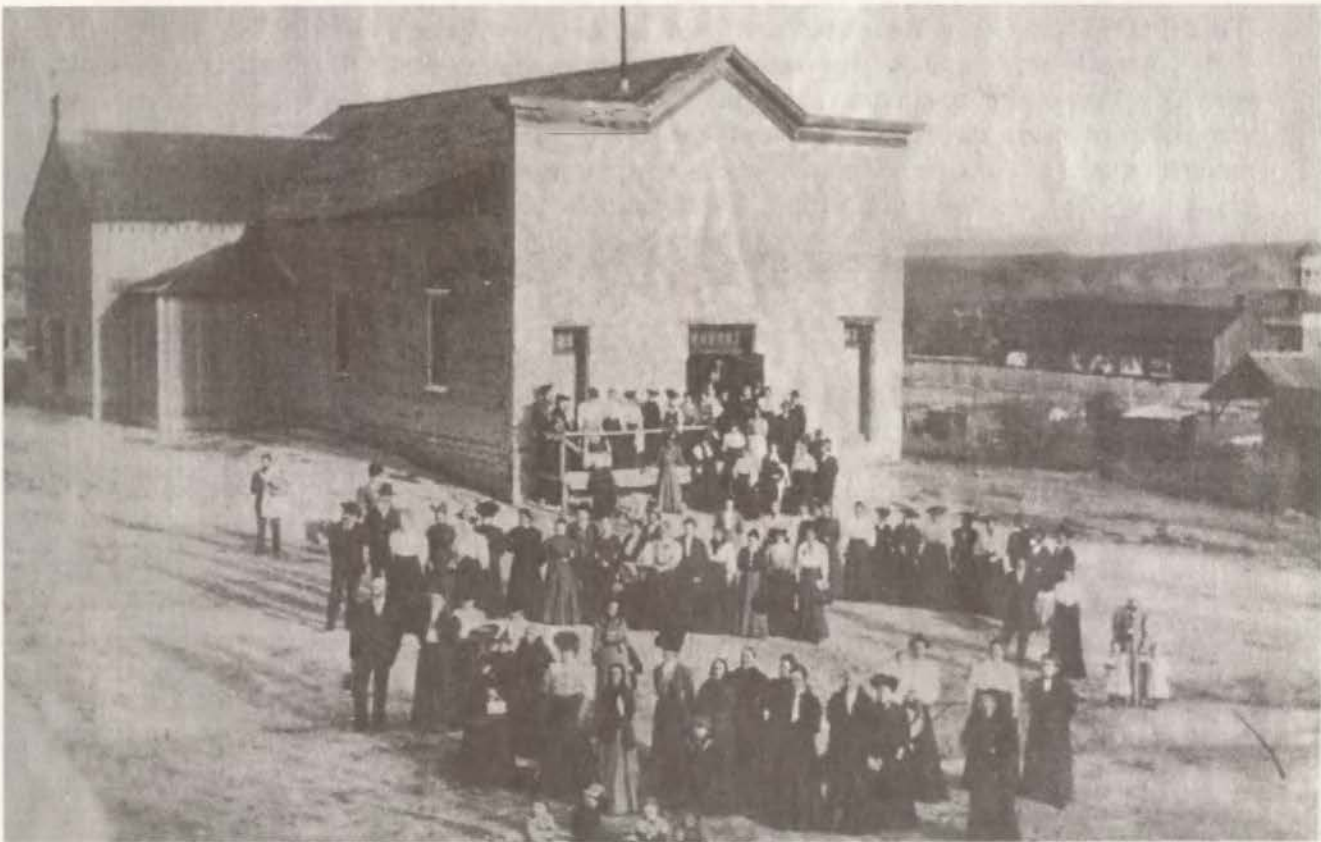
On December 8, 1906, he directed "Priscilla". This production was the start of using both the school and the community in a production. In 1911 the "golden age" in Dixie Opera began. All of the college operas were under his direction. Through the years 1911-1941 opera production increased at Dixie as well as Cedar City.

He taught his students how to act their part and he trained their voices. He took a part in many of the operas. Some he presented over the years were "Priscilla", "Olivet", "Billy Taylor", and "Chimes of Normandy". These operas went over so well that he put on comic operas such as "Robin Hood", "The Beggar Student", "Rob Roy", and "The Mikado". December 21, 1941, J. W. McAllister presented the oratorio "Holy City" in the St. George Tabernacle. Everyone who saw it praised it. Later on they took the show to Las Vegas.

"Uncle Jody" is a legend to all who knew him or came under his influence in music. He has made a major difference in the cultural life of Southern Utah. He has been the director of choirs, quartets, bands, operas, and operettas and has taught school.

This is just a small sampling of the men and women who have taken part in public musical performances. As the years went by the music programs improved and the facilities have gotten better.

From the little bit of history we find the high class of people sent here in the early days were the seeds that grew and flourished. These pioneers passed what they knew down to the next generation. From this beginning we have spread our wings and reached for the stars. From a small band of one or two fiddlers, we now have symphony orchestras and choirs, marching bands, combos, swing "big bands" and singing groups. We also have television and concert halls for reaching larger music audiences. If the pioneers could see what our culture is like in Southern Utah now, it would put wonder into their hearts and minds. We are proud of all those who passed before and those who are here entertaining us now. What a tremendous group of musicians are here in our area. To them, we can only say "Thanks!"



The St. George Opera House was built at the same time as the LDS Tabernacle and the Pioneer Courthouse in 1875. It was here that Caroline and brother Anthony appeared in many stage production.

John M. Macfarlane

John M. Macfarlane lived in Scotland where he was converted to the Church of Jesus Christ of Latter-day Saints. He arrived in Utah on September 3, 1852 with the first company that came over under the Perpetual Emigration Fund. John settled in the Sessions Settlement near Salt Lake and lived there for only one year, when the church authorities called him to go to Cedar City.

He was a public-spirited man, prominent in social affairs, had a pleasing personality and a gift for leadership. He made a meager living as a teacher, a district judge, a surveyor, a builder and a musician who could play most every instrument. His wife, Ann Chatterly Macfarlane, said, "It is almost impossible to get him to come to meals when he is playing the organ."

He was the first superintendent of schools for Iron County and served as Justice of the Peace. He left his mark on the community as their choir leader. He was a handsome man, five feet, ten inches tall, and weighed about 235 pounds. Ann was not quite five feet tall and never weighed over 100 pounds.

During church services in 1868 Erastus Snow called John Macfarlane to move to St. George and lead its choir and band. John resigned from his office, sold his property and moved. He served twenty years as St. George L.D.S. choir director.

He is famous nationally due to the fact that two of his hymns are still in use today: "Dearest Children God is Near You" and "Far, Far Away on Judea's Plain".

Apostle Erastus Snow was concerned about the welfare of the St. George saints. Things weren't going so well for them in the winter of 1869. The days were dull, cloudy and cold, and some of saints were actually going hungry because of the scarcity of food. To cheer them up he made a request of John to write a Christmas song. John was inspired by God and stayed up all night struggling over the composition. By morning he had written the words and music for "Far, Far Away on Judea's Plain". This song has been sung not only by Mormons but has been sung by other denominations nation-wide.

Marie Ann Gaisford

Marie Ann Gaisford majored in music at BYU and minored in business. She became interested in the field of medicine when she met Walter Gaisford, a young medical student at USC. She learned medical terminology so she could type his term papers while he was a student. When Walter took his residency training at the University of Michigan her involvement in medicine increased. She became the medical secretary for Dr. H. M. Pollard, Chief of Gastroenterology at the University of Michigan. Later she served in a similar capacity for Dr. R. J. Bolt, Chief of Gastroenterology at the University of California-Davis and then for Dr. George Zuidema, Chief of Research for the Bendix Space Program. Marie assisted physicians in the first G. I. Endoscopy with rigid scope attempts at the University of Michigan. Her job was to hold the patient down while the sword-swallowing act was completed. This was done with no sedation to the patient. Marie reminisces, "That was a far cry from the endoscopies done today."

She now works with her husband in his medical practice as the office manager for Gaisford Surgical Gastroenterology, Inc. Marie continues three generations of musicians. Her grandmother, Annie Hood, was the favorite soprano soloist of J. Spencer Cornwall, and her mother was a music teacher in Southern California. Marie studied voice with Blanche Christensen in Salt Lake City for twenty years, and was a member and soprano soloist for the Jay Welch Chorale in Salt Lake City. She currently is a member of the Southwest Symphony Chorale. Marie is married to Dr. Walter Gaisford and they are the parents of six children.

Walter D. Gaisford, MD

Dr. Gaisford has served as Concertmaster of the Southwest Symphony for nine seasons and has been the featured soloist on several concerts. He began violin studies at age seven with N.I.O.M.A. (National Institute of Music and Arts) and after six months of lessons his teacher told his mother he should quit the violin and study the drums. His mother took him to the Hollywood Bowl to hear Jascha Heifetz and after the concert he told his mother if he could learn to play the violin like that, he wanted to continue violin lessons. After several years of serious study, hard practice and his mother's help and encouragement, he was awarded a scholarship to study with Heimann Weinstine, former concert violinist and concertmaster for Eugene Ormandy, Dimitri Metropoulos and Alfred Wallenstine. At age fifteen, young Walter was the recipient of the AIOMA Outstanding Young Musician's Award and was selected to solo in the Hollywood Bowl. For his solo, he played "Zigeunerweisen".

Dr. Gaisford is the descendent of five generations of physicians and his great-great grandmother Dr. Ellis R. Shipp was the first woman doctor in Utah. He decided to study medicine and make music his major avocation. Dr. Ellis R. Shipp pioneered in training nurses and midwives and traveled all over Utah, Arizona and California in a horse and buggy to treat patients and train midwives. Following in his great-great grandmother's footsteps, he pioneered in surgical endoscopy and piloted his own airplane all over the western USA to organize hospital endoscopy units and train nurses and doctors.

Dr. Gaisford served as concertmaster of the California Junior Philharmonic Orchestra, the Oakland Mormon Temple Pageant Orchestra, the Salt Lake Repertory Orchestra, the Jay Welch Chorale Temple Square Orchestra and numerous civic and church orchestras. He has been the featured soloist with the Southwest Symphony during seven seasons since 1981.

Dr. Gaisford has had a close association with the Southwest Symphony Orchestra since its inception and early beginnings in 1980 serving as a charter member, special advisor and consultant, benefactor patron and concertmaster under the guest conductor, Dr. Jay Welch during the 1988-89 season.

Dr. Gaisford was named Concertmaster of the Southwest Symphony Orchestra and as of the 2003-2004 seasons, has served in that capacity for 9 years. For three years from 1997-2000, he took a leave of absence from the Symphony while he accepted a special assignment to Intermountain Health Care in Salt Lake City as their first full-time Therapeutic G.I. Endoscopist.

In March 2004, Dr. Gaisford again played the famous concert showpiece; the violin solo "Zigeunerweisen" (Gypsy Airs), at the Southwest Symphony's special benefit concert, "Pops on Broadway".



Harry Syphus Gentry, as he enjoyed being a member of the Dixie College Orchestra during the school year 1916-1917 (Upper left).



Harry Syphus Gentry

The Gentry Family

The Gentry family has always been known for their musical talents. It began with Harry Syphus Gentry playing a Sears and Roebuck violin. Along with talented pianists and beautiful harmonizing voices, the Gentry family would share many hours of beautiful music.

Each and every musician in this family could add their personal history to this book. They have made great contributions to Southern Utah and we salute them.

Elna Huntsman Gentry, wife of the late Austin McAllister Gentry tells the history of the Austin M. Gentry and Harry Syphus Gentry violins. Henry (called Harry) and Martha Ellen Gentry bought a violin for their young son, Harry Syphus Gentry from Sears & Roebuck. Harry went from St. Thomas to Las Vegas for high school. We have a newspaper clipping that tells of him playing in the orchestra in 1912. He was on a mission in Tahiti in 1913. We don't know if he took his violin on his mission or not.

After he and Viola were married he worked for his father's freight line that was located there in St. Thomas. They hauled ore from the Grand Gulch mine. He took his violin with him a lot. It was a long way and at night he would enjoy playing it. I guess it was a lonely business. The story has been told that Harry was out on his way from the mine and broke a wheel. He knew he couldn't fix it without help, so he just got his violin out and played it until someone came. I remember him telling me that he played for dances down in Overton a lot. It would be late when it was time to come home. The horse knew the way so Harry would go to sleep

and wake up when the horse got home. When I was about 10, I was invited to a birthday party for Eldon, a brother of Austin McAllister's. It was around Halloween so we went in costume. I remember Harry getting out his violin and playing for us as we sat around the fireplace and ate the refreshments. He was very good on the violin. I don't know if he had lessons from someone or just played it by ear.

When Austin McAllister Gentry was about 13 he decided he wanted to play the violin. It needed some work done on it and he found an old man that did that sort of thing, around the black hill where Industrial Rd. is now. He took it to him and the old man agreed to fix it in return for milk. So every other day Austin would ride old Fleet, their horse, to deliver milk to the old man. When he had paid it off, he got his violin back.

He started taking lessons from Irene Everett. He practiced every day and got to be very good on the violin.

We, the neighborhood kids, met almost every night after school to play basketball out in front of Gentry's home. Austin would come home and go right in and start practicing. When his father got ready he would have Dwayne and Eldon go with him to do chores, but if Austin was practicing, he let him stay behind. As soon as they were around the corner, Austin would come out and play with us. He was good at basketball too. He was soon playing in the orchestra at school and playing for church and other places like that. When he was called up for the war, he went into the Navy. He did his basic training in San Diego. He wrote to his Mom and asked her to send his violin to him and, of course, she did. So the violin was with him all through the war. One of the friends he made in the Navy said that if Austin wasn't playing his boring music he was trying to convert them to his church. So Austin finally found an out of the way place to go when he played the violin.

After the war was over, his ship, the A.P.A Hocking, went through the Panama Canal and ended up on the East Coast at Norfolk, Virginia. Austin carried his violin home with him when he was released from the Navy. He loved to play and I loved to hear him. After we were married, his friend, Dale Stevens, was going on his mission and needed to sell his violin

to help him get there. Austin's parents helped us buy the violin from Dale and we paid six hundred dollars for it. Austin loved it, so the old Sears & Roebuck was set aside. He played for us to get us up for the day a lot of the time. Early in the morning it was such a blessing to get up to that kind of music. He played this violin until he died.

Austin Harry Gentry started taking violin lessons at the early age of 4 and seemed to have a natural ability. We often said how his grandfather must be his "angel teacher".

When Austin was 8 years old his little sister, Chelsa, started to take lessons as well.



*Austin Gentry in 1967
Accompanied Eldon's wife on
the piano. They are playing at
a family sing.*





*Chelsa and
Austin Harry
Gentry*

Kathy Gentry, the wife of Allen Harry Gentry, a son of the late Austin M. Gentry, tells of her children's experiences with the two grandfather's violins. The sudden early death of Austin Gentry left an empty spot in our lives. Not only was he terribly missed, but we knew that his gift of music would be missed as well. His family of boys had grown up with it serenading them each day. Elna's hope was to kindle some interest in the grandchildren so they would eventually learn to play these cherished instruments. She petitioned that the next grandchild born who had the desire to play would have Austin M.'s violin. That baby boy happened to be ours, Austin Harry Gentry. Our Austin H. started taking violin lessons at the early age of 4 and seemed to have a natural ability. We often said how his grandfather must be his "angel teacher".

When Austin was 8 years old his little sister, Chelsa, started to take lessons as well. Over the next few years the two of them, with their older sister to accompany them, played for many sacrament meetings, Christmas parties, summer hoedowns as well as classical concerto concerts within the community. They had the opportunity to play with a country band for the Kanab Food Fest, an annual event that has grown to a fun tradition. They were 13 and 9 years of age. The recitals that were held in the Old Historic Tabernacle are also a choice memory of all three of our children.

As Austin and Chelsa graduated to larger size violins, eventually they were able to play the full size instruments left to them by their grandfathers. This is where the personalities of these violins have come out.

When Austin H. was 16 years old he was selected to perform for the "Salute to Youth" concert and was accompanied by the Southwest Symphony in the Cox Auditorium. The following year he performed a solo concert in the Tabernacle, playing an array of concertos from

Bach and Viotti.

During the spring of 2003 the National Guard 222nd Field Artillery Unit was called to active duty. Austin was part of that unit and they served for 7 months. While serving at Fort Carson, Colorado, the 222nd trained in the field for several days without any form of communication or entertainment. A compassionate neighbor sent a used violin to Austin. He played for soldiers in the evening time when the clock seemed to stand still.

Chelsa tells of a choice experience playing for a concert in Japan. The melancholy sound of her great-grandfather's violin brought tears to the listeners as she played "Ashokan Farewell", an old Civil War piece. It's as though the old violin tells that it did go to war on the Navy ship with Grandfather, Austin M.

At the age of 14, Chelsa was part of the pre-show for "Utah" at Tuacahn. She fiddled along with a country band as the singers and dancers told the story of our state. It was a summer she will always remember as one of her best.

Chelsa and Austin have both been able to play in their high school orchestras. They both played with the Dixie College Orchestra under Dr. Garner's direction. They express their thanks to him.

Chelsa along with three classmates performed Vivaldi's "Four Seasons" as the Dixie College Chamber Orchestra accompanied them. It was an outstanding performance by the group.

Johnny Boudreau

Johnny Boudreau spent his childhood days in Caliente, Lincoln County, Nevada, which was part of the Utah territory many years ago. His father was an engineer on the Union Pacific Railroad. He originally lived in Canada, then moved to the United States and Ogden, Utah as his job on the railroad had him transferred a lot. Then he was sent to Caliente where he stayed for some time. His sister, Alice Boudreau, sang in the Mormon Tabernacle Choir at one time. Johnny became interested in music and made a career out of it. He moved to Southern California and taught music at Loyola University in Los Angeles, California. He taught and was director of music at the University of Southern California for some years. His famous pep band played for the Rams football entertainment, which was broadcast over the radio and on TV.

His pep band was rated number one in the nation and his recordings were popular. Johnny was guest conductor at a Caliente homecoming band concert. It was a special event for the band members and myself. Shortly after this event I received a letter from him dated June 17, 1963. Parts of the letter are:

"Dear Professor Liston: Thanks to you and your wonderful band for inviting me as a guest conductor for homecoming on June 2nd. The experience of directing your fine band was one of the most genuine and pleasant thrills I have ever had. Their response and cooperation was beyond words to describe. I wish you would tell them for me how wonderful I think they are.

To show a bit of appreciation for your sincere invitation to me as guest conductor, may I extend an invitation to you and Mrs. Liston to attend the Rams vs. 49ers football game as my guests. It would also be my privilege to have you as guest conductor on this Caliente Day game. I will have this mentioned over television. Kindest personal regards, Johnny Boudreau".

Golden Oldies

Harold Mace talks about the Golden Oldies:

Years ago, Jan Wilson, Flora Spendlove and Wanda Choate would get together once in awhile to enjoy a "moment or two" – Jan on the piano, Flora on tenor banjo and Wanda on guitar. Jan was called on an LDS Mission but soon after she returned they decided to try it again. Flora's husband had died and she married Harold Mace. He asked to join the group with a mandolin. Wanda's husband felt left out so came in with a Plectrum banjo.

They enjoyed themselves, other people heard them play and asked to join. Others



were asked or invited to join. This was back about 1987. The three original ladies had their favorite tunes; of course, each of the newcomers had their own preferences. The group grew, prac-

(Left to right)
Cliff Spendlove, Guitar
Flora Mace, tenor banjo
Harold Mace, mandolin
Frank Ryan, violin
Donna Bisset, violin
Russell Bisset, electric guitar
Harold Wind, saxophone
Bud Choate, banjo
Opel Ellis, snare drum
Curley Ellis, gut bucket
Jan Spendlove, piano

ticed, was heard and asked to play for different occasions.

The Hurricane Senior Citizens "opened their arms" to us and let us practice there when our homes became too crowded. We had nine placed where we played regularly – care centers and senior centers.

Jan changed her name also when Cliff Spendlove came along with a sweet word and lovely guitar. Original and almost original members were: Jan Spendlove, Cliff Spendlove, Flora Mace, Harold Mace, Frank Ryan on violin, Donna Bisset, Russell Bisset, Harold Wind, Bud Choate, Opal Ellis on the "Gut Bucket", Curley Ellis on Snare drum. All the band members in the picture were in "The Golden Oldies".

Others who played with us were George Grimshaw, banjo, Harold and Margaret York, snare drum and accordion and Max Gardener, violin.

Jan and Cliff decided to leave. Jan had been the mainstay for the whole bunch of us. She asked that we not use "her" name, "Golden Oldies" so the group is now "Golden Memories".

Gai Moore is our main piano player. Nita Mott now shoulders most of the responsibilities of the group.

It has been a great group. Bud Choate and I are the only original members left. Others left for various reasons; none were "kicked out". Some members were professionals, some were amateurs, some professionally trained and some were mostly self-taught but all were good people and good musicians.



*Jan Spendlove, piano
Cliff Spendlove, Guitar
Flora Mace, tenor banjo
Harold Mace, mandolin
Frank Ryan, violin
Donna Bisset, violin
Russell Bisset, electric guitar
Harold Wind, saxophone
Bud Choate, banjo
Opel Ellis, snare drum
Curley Ellis, gut bucket*

The Golden Memories Band

The Golden Memories Band is a group of volunteers of 12 senior citizens who entertain at nursing homes, rehabilitation centers and for senior citizen groups.

They play eight times a month throughout Washington County. They love to play the music of the 30's, 40's and 50's.

The band does not practice together because every performance is a practice for them.

Their program is about an hour long and sometimes people get up and dance in the aisle or sing along.

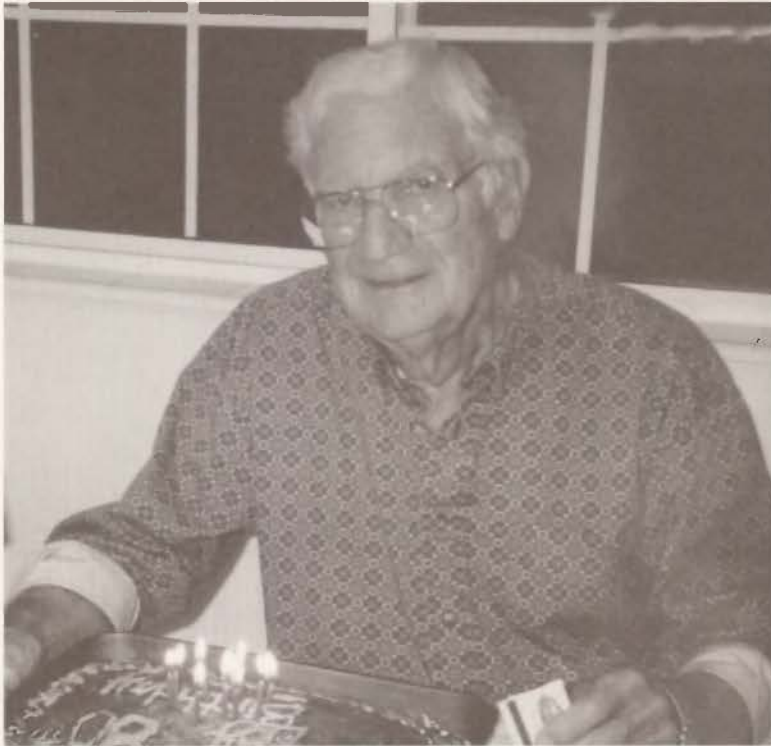
Jan and Cliff Spendlove founded the band 19 years ago and it was then called "Golden Oldies".

Some of them have played professionally while others just played when they were younger and have now gotten their instruments out of retirement.

Half of them live in Hurricane and half live in St. George. Most of them are in their 70's but some are 80 and some are in their 90's. One member, Harold Wind is 96 and is in a rehabilitation center. He started playing in 1918.

Robert D. Duffin

I grew up and was born in Bountiful, Utah. January 25, 1925 was my birth date and I was born into a 3-generation family - my grandparents, my mother and father, and myself.



On January 11, 2005 the home I had built just six years before was washed away and completely destroyed by the Santa Clara River flood.

The good news is that some person saw my bass fiddle and rescued it from any damage so I still have it to play. I have resumed playing with "The Golden Memories Band".

I recall an old upright piano in the living room that no one ever played because none of the family knew how to play it. When I was about 8 years old my mother decided that I was going to play the piano "because I had such long slender fingers".

A series of lessons were arranged with a neighbor lady, Lucy Fackerall, to teach me at the cost of .50 per lesson. After two or three months the lessons stopped and I never did figure out why - was it my lack of progress? Was it the teacher's request? Or was it the .50 per lesson? The United States was right in the middle of a Great Depression. I guess I will never know.

My next musical experience came in junior high school. Band instruments weren't available through the school system and a teacher, Doug Liston, (a cousin of the Doug Liston here in St. George) found a used metal clarinet that

could be had for \$50.00 so I became a member of the South Davis Junior High School band. Later in the 9th grade, I had a chance to join the orchestra, not as a clarinetist, but as a bass fiddle player. At last I had found my instrument and have been playing the bass for the past 65 years. What a pleasure it has been for me!

While attending Davis High School (which was the only high school in the county) I played in the orchestra for school assemblies and graduation ceremonies ("Pomp and Circumstance" to march by). But the fun part was a Jazz Band called "The Davis Dithers". We played for school and church dances, one time for a Gold and Green Ball and once in a while a paying job where we would make \$5.00 for a night's work. We loved doing it.

Then December 7, 1941 came - World War II broke out and the band broke up. Some of the guys went right into the service but I got to finish high school and enroll at the University of Utah. The next year I joined a program in the Navy called "V12". We used to say, "Victory in 12 years or we fight". This gave me the chance to join the U of U Symphony Orchestra and play the bass again. Yes, life was good!

I got called to active duty and became a "dry land" sailor in Stockton, California. While there I found a group of jazz musicians who needed a bass player. The Navy had an old fiddle made out of sheet metal shaped like a bass and painted brown, with the required finger board and 4 strings, F, A, D and G, so I became a member of this group playing on the radio. Well, the war ended in early 1945 and the Navy couldn't get rid of

us fast enough. I got my discharge on December 4, 1945 and the next day I got married!

Later I got a job working for the Telephone Company, started a family, bought a house and didn't even think about the bass fiddle for a number of years. One day I wandered into Peter Pan's music shop in Salt Lake City just to look around. He had a bass for sale for \$100. I bought it. This led to my joining a music group in Salt Lake that played for money at country clubs, private parties and sometimes LDS Stake dances and it was not only fun, but a few extra dollars went to good use with a wife and four children to support.

The years went by and I retired from the Telephone Company on December 31, 1983. Five years later, my wife, Jane, and I moved to St. George. When we moved to St. George, there was one traffic light at the intersection of Main Street and St. George Boulevard and a population of approximately 17,000 people.

It was in 1993 that Jane began showing early stages of Alzheimer's disease. It was diagnosed through a brain scan. There is no cure and the deterioration is progressive. I joined a support group and there met a trumpet player named Henry Eames whose wife also had AD. I told him that I played the bass and he asked me to play with his group, "The Golden Memories Band", which played to entertain people who lived in care centers and at the Senior Citizen's Center, both in St. George and Hurricane. We did not play for money.

This worked out very well for me. Jane liked to go with me. She enjoyed the music and the social aspect. In 1999 Jane's condition worsened. She needed more care than I could give her so she became a resident of Red Cliff's Care Center. She listened to us play when we came there. She enjoyed the music but as time passed she no longer recognized the bass player as Bob, her husband. Finally, on February 12, 2001, Jane received the Blessing of death.

I am still playing with the group. Several of the original members are still with us but Henry Eames got A. D. and died about the same time as Jane.

On January 11, 2005 I had a very traumatic event in my life. The home I had built just six years before was washed away and completely destroyed by the Santa Clara River flood. There were 7 homes on the cul-de-sac where I lived and all seven were washed away. Homeowner's insurance did not cover any of the financial loss of the houses or the contents. Their position is that the damage was caused by erosion, not flooding, and they have refused to pay anybody anything.

The good news is that some good person saw my bass fiddle and rescued it from any damage so I still have it to play. I have resumed playing with "The Golden Memories Band". I have also started to build another home here at Creekside and find that there is still life at 80 years old and I intend to enjoy it to the fullest of my ability.

I hope to continue to play bringing joy to others and to myself for a long time to come.

Willard Newton (Newt) Adams

From the Golden Oldies Band

I have been playing the trumpet for 70 years. I started playing in 1935 on a Bb Utona Deluxe trumpet. I played in the Rigby High School Band for 5 years; the last 2 years were under the direction of Mr. W. W. Brady. He also was my first trumpet/cornet teacher. He invoked a disciplined attitude toward our performances and marching band. He introduced me to the non-pressure embouchure. During my last 2 years in high school I was bugler at the Treasure Mountain Boy Scout Camp and Company F of the local National Guard unit. Our National Guard Unit was conscripted into active duty in 1940 at Camp Murray located near Fort Lewis, Washington.

I joined the 116th Engineer Regimental Band and also continued playing bugle for regimental duties. This was a good band having played together under National Guard direction for over ten years of marching and rehearsal while located at Boise, Idaho. I was transferred in 1941 to the 151st Combat Engineering Band en route to the Aleutian area in Alaska at Cold Bay. We played concerts for the troops (Classic and modern) and they had a definite uplift in moral since we were the only live music available.

I also played with a 6-piece combo for shows and the Officer's Club. Later I was transferred to a post band at Elmendorf Army Air Base located at Anchorage, Alaska. I was discharged from the Army in 1945 after

5 years of Band duty.

During the college years I played with the University of Idaho marching band and at various fraternity activities. While attending the University of Utah I gave trumpet lessons to a young neighbor lad that lived nearby. During the time I was teaching at Ricks

College in Rexburg, Idaho I played with the college band under the direction of Dr. Jay Slaughter. He is a very good trumpet player and teacher. Several years later I was employed at the National Reactor Test Site near Idaho Falls, Idaho and played second trumpet with the Idaho Falls Symphony Orchestra for several years under the direction of Maestro Meely from Idaho State College faculty.

The next move was to Las Vegas, Nevada to the USPHS Radiological



During the past 4 years I have played 8 to 9 gigs per month with the Golden Memories Band at extended care facilities and for Senior Citizens in St. George and Hurricane.

Health Laboratory as a Radio Chemist and Training Officer in the Commissioned Corps (Lieutenant) of USPHS. Here I played solos, duets and with a trumpet trio in various church functions. I also played with a brass ensemble made up of strip and free lance, high school teacher and student musicians. Steve VanCamric was our director and an excellent tuba player.

From 1970 to the present I have directed my focus to be a serious amateur trumpeter. This endeavor started when we resided in North Kingstown, RI. Here I played with the Lafayette municipal band for a number of years under the direction of Joe Pelosi; he also is a professional trumpet player. This band has been together in the southern RI area since circa 1830. I took private lessons from Julio Tancredie in Providence, RI for three years. When Julio was still in his teens he played professionally in pit and show bands in New York City. He later returned to his home in RI, raised a family, played with the Providence Symphony Orchestra, and gave private lessons in his home studio in Providence.

I retired from the USPHS Commissioned Corps, a uniformed service, with the Navy rank of Captain after 30 years of active duty. In 1984 we returned to our home of record in Idaho Falls, Idaho and I resumed trumpet instructions from Kevin Pausten, a high school band director. I played second trumpet in a brass quintet directed by him and also in several other local brass quintets. I played for a number of years in the Idaho Falls Community Band, directed by Doug Warring who attended school at North Texas State. I traveled to California, Colorado, New Mexico and New York to play for Elder Hostel performance orchestras and chamber music groups. I also played in various band workshops and brass ensembles in Vermont, Colorado and Pennsylvania. I toured in Europe with the American Winds Concert Band directed by Herbert Schultz. While residing in Idaho Falls, I took lessons from Ted Fiegal and Dr. Missel from Idaho State College Department of Music, and from Julie Black. Julie was a student of Ghitally at the University of Michigan.

We now live in St. George, UT and I play third trumpet in the Dixie State College Wind Ensemble directed by Gary Caldwell. He also is an outstanding trumpet player and teacher and I am currently taking instruction from him. During the past year I have been receiving instruction from D. J. Barraclough, also a professional trumpeter. During the past 4 years I have played 8 to 9 gigs per month with the Golden Memories Band at extended care facilities and for Senior Citizens in St. George and Hurricane. I recently purchased a custom made Destino trumpet designed by Doc. Severinsen, a considerable improvement over my first Utona Deluxe trumpet.

Gai Matilda Evans Wilcock Moore

When I was 7 years old in 1928, my folks, Mae and Hyrum Evans, bought a Kimball piano from Mae's aunt, Blanche Showalter of Panguitch for \$125. They brought it home and I immediately wanted to play it. My older brother Charley's girl friend was there and she taught me to play with one finger. the song, "Three Little Words" and of course, I started to pick out other songs by myself. It wasn't long before I played with both hands. When I was nine years old my mother did washings (on a board) for the new schoolteacher in Hatch. The new teacher, Flossie Miller, had come from Fayette, Utah. She gave me piano lessons. As soon as I heard the tune I could play it so I never did learn timing on my music and I still don't know how to count time.

I have been organist in M. I. A., Primary, Sunday school, Priesthood meetings, Relief Society and Sacrament meetings. I also played in Sundowners Orchestra for three years. When I moved to St. George in 1993 I played the organ for the single adult Sacrament meeting for two years. I started to play in the Temple and still play every Tuesday. I always played for the little kids' dances up in Hatch, Utah. I started to play with "Golden Memories" in April of 1994. Harold Mace called and asked me if I'd like to join the "Golden Memories" and I said I would be glad to play with them. I've really enjoyed playing with the group.

Edward Victor Moore

Edward started to learn music on a pump organ when he was six years old. They got a piano when he was 12 years old. His Grandpa Tufford did some wallpaper hanging for a family in Denver and took a piano for payment. His mother taught him to play by memory and by ear. His mother had taken piano lessons and learned to play when she was a young girl.

When he was thirteen they moved to Kaysville, Utah and he took lessons from Mr. Myron Phillips. He played to entertain people and for the church priesthood meetings.

In 1948 he went to Saudi Arabia and while there he paid a man \$10.00 an hour for lessons to improve his chording and learn different beautiful left hand chords.

In the Kaysville School he played while the kids marched into their classrooms after recess and lunch. He played in Priesthood and

Primary and for entertainment. He was a one-man band who played for dances.

When he was 60 or 65 he made 3 albums with around 150 tunes played on his Wurlitzer organ. He also entertained at the Holiday in St. George on Sundays.

It's hard for him to play now because he is blind. He always watched his band and now he can't see them. He sings beautifully and knows most of the songs.

He has three sons and they all are really special musicians who play with bands. Rodney plays a lot alone and has a room where he records and plays in his home. Edward does not read music but plays all by memory or by ear.

Anita and Alfred Mott

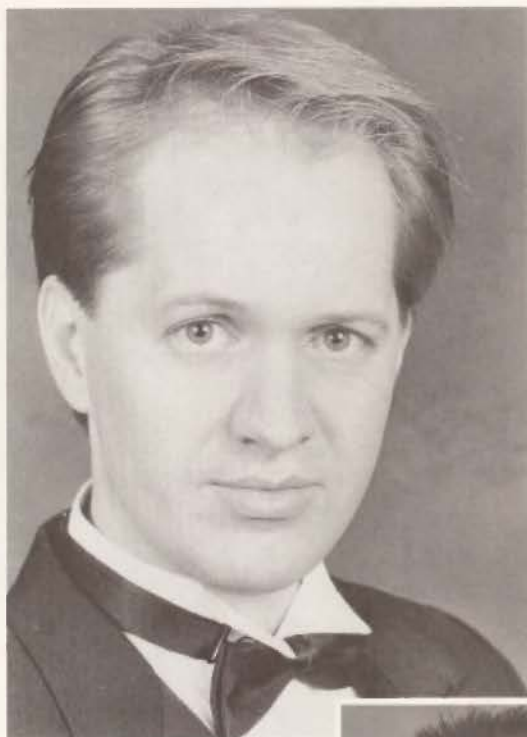


This husband and wife team is a part of the Golden Memories Band, a group of volunteers who entertain eight times monthly at local nursing homes, rehabilitation centers and senior centers. They were both born and raised in Ohio but moved to Southern Utah 12 years ago from New Jersey. They were married his freshman year of college almost 49 years ago. The couple has six children, nineteen grandchildren and is awaiting the birth of their first great grandchild.

Al has a PHD in pharmacology and has worked as an assistant professor and in the pharmaceutical industry. He's a registered pharmacist both in Utah and Pennsylvania. Al was given a second-hand violin by his parents while a youth and played throughout high school. He had to put it aside while pursuing higher education and then while working to support his family. As an adult, he once learned to play a harmonica and at several points in his life, took private violin lessons to maintain his skill. Now that he is fully retired, he has joined the group and is learning how to fiddle and play the mandolin.

Anita's musical experiences began at the age of three when her father taught her how to play a few simple tunes on the piano. When her father died very young, her lessons continued with a variety of teachers throughout Junior High. She began playing the flute in 4th grade and joined the All-City Band a year later. After 12 years of marriage and three children, the family acquired an old piano. Anita quickly regained her skills and began teaching the children to play. (The oldest son soon gave it up in favor of the drums!) Her teaching career blossomed when a friend opened a talent studio and asked her to join them as the piano teacher. She continued to teach for 25 years. When the father of one of her students asked her to find him a flute teacher, she purchased a flute and added flute lessons. Three more children joined the family after their 20th wedding anniversary. All six of the children play at least two musical instruments, with the exception of the drummer (who has recently re-joined the band he played with in high school). Anita plays flute and substitutes on the piano for the group. She also plays an instrument called "Q-chord" and is trying to learn to play the guitar. She is responsible for the programs and maintains the schedule for the group.





(Above) Ken Peterson 1994

Regarding his work at Dixie State, Dr. Peterson says he couldn't be happier: "I've never known better students, and the variety of responsibilities here gives me the opportunity to exercise a variety of skills. I can't imagine ever wanting to work anywhere else."



Dr. Ken Peterson

Dr. Ken Peterson brings outstanding credentials, experience and talent to Dixie College and the Southwest Symphonic Chorale. At the college, he serves as the Director of Choral/Vocal Activities wherein he conducts five choral ensembles, teaches singing, general music, and is music director for the musicals.

Consumed with a passion for singing, he pursued degrees in voice performance at Casper College, BYU Idaho, Arizona State University, Utah State University, where he was privileged to study singing with Dr. Michael Ballam and received his Bachelors degree in Voice Performance, Illinois State University, where he received his Masters' Degree in Voice Performance, and finally, the University of Northern Colorado, where he completed his Doctor of Arts in Voice Performance and Pedagogy.

Prior to coming to Dixie State, Dr. Peterson was for six years a singing professor at South Dakota State University where he received the Director's Choice Award for his work as music director for the musical "Sweeney Todd". Before that, he was professor and Music Department Chair at Aims Community College in Greeley, CO.

As a performer, tenor Ken Peterson has delighted audiences in recitals, concerts, music theater, and opera throughout the United States, having performed with, among others, Opera Colorado, Central City Opera, Arizona State University's Lyrical Opera Theatre, Theatre Company of Arizona, Prairie Repertory Theatre, Utah State and Illinois State University Opera Theatres.

As soloist, he has sung with the Southwest Symphony, the Northern Utah Choral Society, Greeley and Longmont, Colorado Chorales, and Utah State, Illinois State, and South Dakota State Concert Choirs.

An ardent investigator of singing, Dr.

Peterson has been a full member of the National Association of Teachers of Singing since 1990, and, in June 2002, Dr. Peterson was invited to present his dissertation research involving respiratory physiology at the prestigious Voice Foundation's 31st annual symposium in Philadelphia.

Ken and his wife Leslie are proud parents of four handsome sons. Dr. Peterson and his family chose St. George because they love the west, the attractive scenic beauty and climate of the area.

Colleen Moss Simkins

The music bug was already deep within this body when I was a little child. I was born and raised mostly in American Fork, Utah. I loved to sing, but yearned to play the piano. When I was eleven my parents purchased an old, upright mahogany piano.....the most beautiful thing I had ever seen! It was way out of tune, but after the tuning, I started to play it, and have done so ever since. Although I played the violin as a child, it was the piano that won my heart.

While still in grade school, my friend's mother put three young girls on the path of delight in music by teaching us how to sing parts. We had a trio for several years, then added three other girls for a double trio in high school.

My friend, Lois Humphries, and I traveled from American Fork to Salt Lake every Saturday on the old Orem Train, to take piano lessons at the McCune School of Music and Art. The train station was a block west of the Salt Lake Temple. We would walk past the Temple, past the Hotel Utah, and on up the hill two blocks for our lessons. Our teacher was wonderful. She had us playing duets on two pianos, which was a thrill for us. Every year, we would play at our recital on two lovely grand pianos in the concert hall at the McCune School.

Life has been full of violin, piano, organ, singing and playing clarinet in the high school band. While working at the North Rim of the Grand Canyon after high school, I sang with a ladies trio, and also a ladies quartet. This was a real highlight. We gave programs for the "dudes" six nights a week. A great training for all of us. Ladies quartets have been running through my life every few years, and is always fun.

I attended the University of Utah, and was majoring in Music. When I was a sophomore, I met Ron.....we were married in 1953. Goodbye degree!

After my husband, Ron, and I had our family, I tried to interest all of our children in playing the piano and singing. It worked with the two girls, but our sons were not interested in it. Through the time of raising our family, I had piano students for many years. I think I learned a lot from being a teacher.

Some of our grandchildren have been involved in performing music, and we have been thrilled to see them have fun with it.

Of course, my church has been a place where I have been able to play the piano and organ and sing through all the years, and that has been a real plus for me.

When Ron and I were first married, we went to Texarkana, Texas. I looked up the L.D.S. Church, and found a young girl playing the hymns with one finger on the piano. After the meeting, while being introduced to the Bishop and others, the Bishop asked, "By chance do you play the piano?!" "That was a thrill for me to be needed as a pianist.

Music is a big part of my life. And has been even bigger since my friend, Margaret Cravey and I started to perform the old music from the 30's and 40's. We have been doing this here in Dixie for many years, but still find practicing and performing to be so rewarding for us, and hopefully for our audiences.

If every child had enough good music available in their lives, our world would be a different place. Good music builds us up, and raises us to new heights. Thank heaven for MUSIC!



Jane Lenzi McAllister Moss

This story is taken from the autobiography of Jane, my paternal grandmother.

Jane Lenzi McAllister Moss was born in Salt Lake City, 18 June, 1868, the oldest daughter of John D. T. and Cornelia Agatha Lenzi McAllister. In 1876, her father, J.D.T. McAllister was called to St. George to assist with the final work and opening of the St. George Temple. Cornelia and her small family, including Jane, remained in Salt Lake.

Jane came to St. George before her mother and the other children. She was anxious to see her father who was already there. The Ensign family let her come with them in their wagon train. "Although I was just past nine years old at the time, I will never forget our impressions as we came around the point of the hill east of St. George and had our first view of the beautiful temple. Brother Hendricks slowed up the team, and all of us joined in singing the song composed by Charles L. Walker, which we had previously learned:

Lo, a Temple, long expected, in St. George shall stand,
By God's faithful Saints erected, here in Dixieland.
Hallelujah! Hallelujah! Let Hozanna's ring,
Heaven shall echo back our praises,
Christ shall reign as king.

And, there were four more verses!"

Jane was always interested in music. She was about 12 years of age when she began taking lessons on the organ from Sister Mary DeFrieze, a very capable teacher who came from London, England. "I learned rapidly, and as soon as I was far enough along to read music of church hymns, I was called as organist of the First Ward. I took great pride in this calling and feel it has been one of the richest joys of my life to be able to take part in the music contributions of my church. When I was 14 years of age, I joined the St. George Stake Tabernacle Choir which was conducted by John M. MacFarlane. At that time, the choir benches at the west end of the building had not been provided. The choir sat on the benches in the gallery at the east of the building, and the organ was also there. We were very happy when the new organ was brought in and the choir and pulpits arranged where they are now. Horatio Pickett was later chorister for many years. During this time, I was appointed stake organist serving for the Stake Sunday School and MIA until I was married. Joseph McAllister was also a stake chorister."



Jane and Grandfather David A. Moss were the parents of ten sons and two daughters. Grandma told me not one of them learned to play the piano or organ. When they were grown, and would come home to visit, they would say, "Why didn't you MAKE us learn to play, mother?" She told me she gave piano and organ lessons to many young people in St. George.

In her later life, when she would go around to visit with her family, she was always proud of those of us who were taking piano lessons.

by Colleen M. Moss Simkins, granddaughter.

Verna Swan Johnson

Verna was born May 1, 1914 in Gridley, California to Charles and Effie Pearson Swan. She passed away October 2004. She is survived by her husband Richard Dorius Johnson, Ph.D., CPA, and four daughters: Dagny Merrill of Cameron Park, California; Merrily MacDonald of Danville, California; D'Anne Robbins of St. George, Utah; and Dickilyn Hendershot of St. George, Utah.

Verna and Richard have 31 grandchildren and 42 great grand children. Verna always took great joy in all of her grandchildren. A maxim she used often with her grandchildren was "Never do anything you wouldn't want me to see".

After graduating from Sacramento City Junior College she served a mission to Southern California. On completing her mission she graduated from the University of Utah in Salt Lake City earning her Bachelor's degree in Elementary Education. Upon graduation she taught music at the Oquirrh School in Salt Lake City. During this time she was a member of the Mormon Tabernacle Choir. Also in the Choir was her future husband Richard Dorius Johnson. The two fell in love and were married in the Salt Lake Temple.

Verna noted that during the entire 65 years of their marriage the entire family has been blessed with extraordinary health and well-being. In three generations the family has grown to encompass over a hundred members.

She and Richard first resided in Salt Lake City where Richard finished his studies at the University of Utah. After graduating from the U of U they moved to Eugene, Oregon while Richard studied Accounting at the University of Oregon and passed the CPA exam. The couple then moved to Los Angeles where Richard taught at U.S.C. and earned a Ph.D. in Economics.

Their next home was in Chico, California where Verna was instrumental in getting the first LDS chapel authorized for the town. The family then settled in Oakland, California where Verna taught at Clawson Grammar School for 3 years and Richard set up his first CPA firm. It was in Oakland and Los Altos Hills that they raised their four daughters.

Verna was the founder and director of the Annual Oakland Temple Pageant, which continues to this day. She also organized and directed numerous performances of Handel's Messiah. While in Oakland Verna also organized a choir of seven hundred youth from all over the Bay area which she took by train to the Tabernacle in Salt Lake City to perform at a Mutual Improvement Association Conference.

She was always active in church and community. She served twice as Relief Society President, was nominated for California Mother of the Year, and was a popular speaker for the Church's Education Week. Her love for the youth of the Church prompted her to write "Wonderful Me" a self-improvement book for youth, published by Bookcraft.

For the past 23 years Verna and Richard have resided happily in Santa Clara, Utah. She was an elect lady who provided a bright light to her family. She is one who will always be remembered for her cheerful countenance and her undying commitment to make the world a better place.



Drew Blad *His Musical History*

I was born in a small isolated town of Caliente, Nevada, a town of approximately 1000 people. I am the first of five children born to Jack and Alda Blad. I am a fourth generation Blad born and raised in Lincoln County, Nevada.

My music interest was generated through my parents. Although neither played an instrument, they sang to get me to sleep almost every night. Our family car had no radio, so we sang when ever we traveled. My parents knew if we were singing we wouldn't be saying every minute, "Are we there yet?"

In the fourth grade in elementary was the beginning of my formal music education. Our neighbor, also the Caliente Elementary school band leader and sixth grade teacher came to visit one day. His name was Doug Liston, (now resides in St. George, Utah). Doug said to my mother "I want Drew to join the school band". My mom asked "What instrument should he play"? Doug responded, "He has the big lips to play the trombone." I remember thinking to myself, "I didn't know that I have big lips". The next thing I knew, I was playing in the band.

My mother also sent me to take piano lessons at that time, but I preferred the trombone.

That same year, another teacher by the name of Del Ruesch (now resides in La Verkin, Utah) talked me into taking a lead part in a play called "Tulip Time in Holland". I had to sing a few solos for my role. From that point I was asked to sing many solos for church and school functions.

As I entered high school as a freshman, I was singing in front of my peers, my voice cracked and I forgot the lyrics. I was so embarrassed by that event that I never sang another solo until I was an adult. So then I thought that the trombone would be safer to play in front of people. No lyrics.

Another humbling experience happened in front of a room full of strangers. (4-H talent night at summer camp, I was trying to impress a couple of girls I had my eye on). I was playing a popular piece at the time, that I had memorized and had performed it before in front of many more people than was at this 4-H talent night. As I was playing, I was looking at one of the girls that I had my eye on, and she winked at me, and all of a sudden, I lost my place where I was in the music, and ended up not finishing the piece as I had started. It embarrassed me so much that I played no more solos with my trombone either.

In high school I joined a dance band my junior and senior year playing my trombone. We played a little jazz but mostly swing music and a few oldies. At various dances, while I was playing my heart out on my trombone, my current girl friend was dancing with all the other guys and having great fun. I think she enjoyed making me suffer. Vaughn Hoops was my band leader. I got a music scholarship to go to Dixie College but opted to attend CSU, (College of Southern Utah).

After my freshman year at CSU, I went on an LDS mission to South America. I became interested in the music of the gaucho of Argentina and Uruguay. I started to learn how to play some of the traditional rhythms of the gaucho. I traded teaching English lessons for guitar lessons. In Asunsion, Paraguay I sang solos and duets on a local TV station once a month. We were known as the "singing Mormon Missionaries". (In Spanish of course) Also the native Paraguayan people wanted to hear our own traditional songs sung in English.

After my mission, I met and married Danna Goshen while attending BYU.

We both graduated from BYU and went about raising a family and getting on with life. I put my trombone aside, also the guitar, but continued in singing in the ward choirs. While living in Las Vegas, Nevada, I sang with several choirs, church and stake. When "Saturday's Warrior" and "My Turn on Earth" came out, I sang with the back up choir for all of the performances in the Las Vegas area.

A number of years passed, while time restraints were always an issue, (raising five children and having my own business) left only enough time for singing in church choirs and occasionally play my harmonica for a talent night.

My family and I then moved to Hurricane, Utah. I had the opportunity to join the Southern Utah Heritage Choir. My love for music then returned and I was excited to once again perform at various concerts and to travel to distant parts of the world and perform in places that I had only dreamed about.

The first year that I had joined the choir, they had just returned from the Czech Republic. Our next trip was to New York City where we performed at Ellis Island, a cathedral and the culmination of the experience, Carnegie Hall. We then have been to Armenia, Russia, Mexico, England, Scotland, various places in Utah, (most all of the tabernacles in Utah and Idaho).

I think my biggest thrill was to sing in the historic Mormon Tabernacle in Salt Lake City, to commemorate the celebration of the Mormon battalion. I now await our next adventures in the Heritage Choir and trying to meet the challenge of someday maybe being able to sing a solo once again.

John Daniel Thompson McAllister

by Colleen Moss Simkins

John was born in Delaware in 1827. His family moved to Philadelphia when he was young. His was a musical family. His sister, Mary Cullen McAllister was a music teacher. John had a beautiful tenor voice, and was much sought after for performing.

When he and his family came to Utah in 1851, they resided in Salt Lake City. He was the Fire Marshall for the city, and also City Marshall. He was a busy man; and was also in the theater in Salt Lake. Not only was he a singer, but also an actor. He sang in the Salt Lake Tabernacle and Assembly Hall. He was also talented in many ways.

In 1876, John was called by Brigham Young to come to St. George and help with the opening of the Temple. In addition to that responsibility, he was made the Stake President of St. George. Several of his wives and families lived here. Cornelia Lenzi McAllister was his third wife, and lived with their children in a home where the Distribution Center now stands, and was my Great-Grandmother.

When Brigham was at his winter home in St. George, he would call on John to come and sing for his guests.

This outstanding man left a wonderful legacy for the many who followed him. Surely this love for music was passed down through his family.

More can be read about him in the book "The St. George Temple".



Geoffrey Myers



I am a music educator and performer who resides in St. George. I am employed as the Director of Music for Trinity Lutheran Church and School, and as a music teacher at Red Rock Canyon School. At Trinity I play the organ for church services, oversee the church's music concert series, and teach music appreciation, hand chimes and Orff instruments at the school.

At Red Rock I teach choir and music appreciation. Before teaching at Trinity and Red Rock, I was employed as an Adjunct Instructor of Organ and Piano at Southern Utah University in Cedar City, and as Instructor Organ and Piano for the Tuacahn Center for the Arts in Ivins, Utah. I also maintain a music studio in my home where I teach organ, piano and MIDI keyboards.

I have served as Dean of the Southern Utah chapter of the American Guild of Organists and as organ consultant to the St. George Music Hall Foundation and the St. George Arts Commission.

As a recitalist my specialty is historic performance practices. I founded the annual Bach Birthday Concert in 1996, and co-founded the Dixie College Bach Festival in 1998 along with Bob Douglas and Lu Jennings. I am a founding member of the Heritage Choir, where I served as organist. I am a native of Long Island, New York, and began piano and organ studies at age eight with Elise Hickman. I played my first church service at age ten,

and began a lifelong interest in organ building at age fourteen. As a teenager I spent weekends and vacations playing and repairing pipe organs in the New York City area with Melvin Robinson. At the same time I studied theater and classic organ under William Houraney, a student of Jesse Crawford, organist of the New York Paramount Theater.

My university education includes studies in church music, pedagogy, performance, musicology and music history. My piano studies have been with Maxine Cameron, J.J. Keeler, and Marlene Bachelder. My organ studies have been with Parley Belnap and Douglas Bush at BYU; James Drake at Utah State University; Craig Cramer at Notre Dame, and with Kimberly Marshall and Harald Vogel at Stanford. I earned a BA in Church Music, a MM in Organ Performance, and am working toward a Ph.D. in Music History.

My love for pipe organs led me to join M.L. Bigelow and Co. where I studied tracker organ design and pipe voicing. While in their employ, I helped with the construction of more than 16 custom-design pipe organs. After moving to St. George I found and installed the



Janke-Rosales tracker organ at Dixie College.

I remember visiting St. George for the first time as a child in 1967 when our family stayed in St. George on our way down to see the Grand Canyon. More than twenty years later (during 1986-89) I returned to this area to visit my good friends Richard and Verna Johnson who moved to Santa Clara. Verna arranged for me to try out the organ at the Tabernacle, although I didn't play any recitals at that time. Verna also introduced me to my wife Connie. Connie had moved to Santa Clara to be with her parents after they finished their mission at the St. George Temple Visitor's Center. Verna invited Connie over to her house under the pretense of helping her prepare a solo to sing in church. I didn't know it at the time, but this was one of the few solos my wife has ever sung! I liked what I heard and was impressed enough to ask Connie out for a date.

Over the next ten months I returned over and over to date Connie. We were married in the St. George Temple in August, 1989. Following our marriage I transferred from Stanford to BYU and we moved to Orem.

I played my first recitals at the St. George Tabernacle in 1991. We moved to Santa Clara on New Year's Day, 1993 to house sit for my in-laws, and to allow me to take a break from school. I began teaching from our home, and in May took a job teaching organ and piano for the newly formed Tuacahn Center for Arts in Ivins. In December I supplemented this with a job as organist/choirmaster at Trinity Lutheran Church. From then on we began sinking our roots in the Dixie soil.

The reopening of the Tabernacle, and the chance to install an organ at Dixie College provided incentive to dream of acquiring a concert organ for St. George. Under the direction of Bob Douglas the St. George Music Hall Foundation was formed. I was invited to join the Foundation and the St. George Arts Commission as organ consultant.

The opening of the Tuacahn Center for the Arts in Ivins in 1994-95 provided many opportunities for me to grow musically and professionally. In 1995 I joined the faculty of Southern Utah University as Adjunct Instructor of Organ and Piano. This brought many opportunities for recitals, including the opportunity to play the Saint Saëns Organ Symphony with the Southwest Symphony. I developed a friendship with Dr. Stitt and Dr. Fawson and began playing regular concerts with the Southwest Strings.

In 1995 my dreams of putting organ on the map in St. George seemed well under way. I had a studio at Tuacahn with a nice, new three manual organ, as well as a job at SUU and Trinity. But alas, not all my dreams were to pan out, as Tuacahn was having financial problems, and the organs had to be returned.

In 1996 we purchased our first home, a townhouse in the Parkside subdivision. I also purchased a three manual organ for my home studio. Tuacahn reorganized, and during 1997-98 I taught Orff instruments in the public school as part of Tuacahn's outreach program. By 1999 Tuacahn had been sold, and the music school closed. Tuacahn would later reopen as a charter school in the public education system. I was happy at teaching at SUU and not interested in teaching high school classes. In 1999 I was fortunate to oversee the installation of a three-manual pipe/digital organ at Trinity. Around the same time the Music Hall Foundation purchased a pipe organ which we placed in storage for a yet-to-be determined site. But with the Music Hall Foundation, as with Tuacahn financial problems were just around the corner. Eventually the Foundation was disbanded and the organ sold. After a couple of close calls with deer on the road on the way home from SUU I decided that regular trips to Cedar were no longer for me. In 2000 I took the position of Director of Music at Trinity which involved overseeing the newly created concert series and the chance to teach music at their school. In 2002 I took the job of choir director/music teacher at Red Rock. In 2004 I paid off the last of the instruments in my studio, sold the Townhouse and moved into a house with an even larger studio. Pursuing a career as a recitalist and music educator has been a challenge in a town where most organists are not paid, but there are many advantages to living in St. George. Our town has a strong tradition of music at the Tabernacle and Dixie College. The citizens of St. George are friendly and appreciative. A career in music has given me the chance to play many recitals, teach hundreds of students, and make many friends.

Natalie Ward

Music, a word all of us know so well. It's very powerful, its message ringing in our ears every day, on a c.d., tape, radio, etc... For me music has been a huge impact on my life. I don't know where I would be without music. It's my friend, and I've known it since the day I was born. My mother tells me that as an infant, to stop my crying all she would



(Above) Natalie with her Grandmother, (middle) Her music teacher, Terry Lamoreaux, (below) she is in performance.



have to do was play some music or sing to me. It calmed me down and I would be very content. At two years of age is the time when I first started to sing. Since my mother had played and sung songs from the Primary Children's songbook since I was born I would sing those. I was in many singing groups including The Sunshine Generation and others that I can't quite remember being in at the age of 3.

By the time of age five all the songs out of the Primary Children's Songbook were memorized plus others. As I grew I became more aware of the talent my Heavenly Father had given me, and at the age of 10 years old, my parents and I decided that I needed vocal training. We knew the daughter of some friends in our neighborhood that was teaching vocal lessons. So I started my training from her. She was very young and was very kind and compassionate. In a short while of time, this young woman was not only my vocal teacher, but a best friend to me, an older sister which I would never have. Sometimes she would take the lesson off so she could help me through my daily problems (such as being teased for being different and other things) even though she had hers. I came to love her very much. Unfortunately an unexpected thing came up when I had just turned 12. My vocal teacher, the young woman which I had come to cherish so deeply, was diagnosed with Lymphoma. She lost her voice and stopped teaching. And about a year later after a long battle of fighting with the excruciating pain from the disease, she passed on into the loving arms of her Heavenly Father.

After she had died, I was in a total breakdown.

I did not want to sing anymore, because every time I did I would think about her. So I stopped. My parents were very concerned about this. They knew that Heavenly Father had given me this talent and I needed to use it. They tried time and time again to get me to sing but I refused. Nothing they did would console me to sing again. Luckily for me a miracle came. That miracle was a man named Terry Lamoreaux. He was a vocal teacher who was the Branch President of my grandmother's branch. He is a very talented man. He is a concert pianist. He directed many choirs and orchestras and took them on tours to Europe, but most of all he has taught for many years and he was in great need of a student. After a lot of persuasion from my parents, I found myself walking over to his house to my first vocal lesson. The first lesson was great and many more followed. I even started taking piano lessons from him. My voice in a short while became less harsh and more womanly. And in August of that year he had me sing at his piano concert at the Tabernacle. It was a huge success and many more performances followed. And at each one I continued to get better and better. He is the reason why my

voice is the way it is. Without him, I would still be in the same hole I was after my friend died.

Of course there is another person who I must not forget. He is the one who has given me the talent in the first place. He is my Heavenly Father. Every time I sing, I sing, to him in praise of the wonderful talent he has given to me. I am so grateful to him. Now I have been in many performances. I have been in the a cappella singing group Hands in Harmony (Christmas season of 2004). I sing at my vocal teacher's concerts and I have even been honored to have been asked to sing a solo at one of The Heritage Choir's last concerts.

I have been privileged to have a little training from Klain Robertson of the head of the Vocal Department at BYU. And this summer...July 13-August 6th, 2005 I will be in the high school edition of "Les Miserables" at Tuacahn Center for the Arts. 200 people were auditioned in the whole state of Utah and only 36 got in. I am deeply honored that I got in. And all this came because of my wonderful vocal teacher Terry. And also from some other people too...the Hands in Harmony Caroler's director Rick Jensen, and my wonderful High School Womens Choir and Madrigal director Juli Wiest. These people have done so much for my voice. They are so amazing and so talented. But most of all I have to thank my parents, my little sister Nicole, my Grandma Maggie and all my family and friends who support me. I love them very much especially my Mom and Dad for pushing me to the extreme to sing again. Without their love and support, I don't know if I could have made it.

There is one other thing I want to touch base on. I have loved the "Phantom of the Opera" since I was 9 or 10 years old. It has made me adore opera music to the fullest extent and want to be able to sing it. It was such a thrilling experience to be able to see the Phantom of the Opera live on stage at the Capital Theater this last summer. It's an experience that I will treasure my entire life.

I love music and it will always be my main focus in life. Through it I have been able to bless many lives through a talent that was given to me by a loving Heavenly Father. It has strengthened me to become a better person and I have learned so much from it. I have come to have found myself and the love for myself. And most of all my life has changed because of it.

Juli Peterson Wiest



Johann Sebastian Bach once said, "The final aim and reason of all music is nothing other than the glorification of God and the refreshment of the spirit."

I was very fortunate to have parents that taught me to love and appreciate music and the influence it would have in my life. My father, Robert Peterson, attended Julliard in New York City. He later performed as Lancelot in the Broadway Production of "Camelot". I had many opportunities to attend concerts, operas, musicals, and many cultural art experiences, as well as perform myself, as I was growing up.



My family moved to Utah where my father and mother, Lois, raised six children in a home that always had a musical influence. My father continued in the Performing Arts and I followed in his footsteps. I attended the University of Utah on a 4 year Musical Theater Scholarship, where I was able to sing and dance in

many productions. I also enjoyed performing a season at Sundance Summer Theater and many community productions.

I later married and began raising children, I continued performing as much as possible but found great joy in teaching my children to love and appreciate music. Each of my six children excel in many aspects of music from composing original pieces to accomplished musicians,

When I first moved to St. George I joined the Southwest Symphonic Choral and enjoyed working with great conductors for about 10 years as family life allowed. I began directing choral groups about 15 years ago. I had the opportunity to receive training at BYU with great people such as Ron Staheli, Clayne Robinson and Joann Ottley.

instrumentally as well as vocally. I have found much pleasure through my life performing and singing with my children. In one production all my children were involved with me either in the show itself or in the orchestras or stage crew.

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I taught private voice for about 10 years. I also began teaching music in the Washington County School District about 4 years ago. I have been teaching music at Tuacahn High School for the Performing Arts for 2 years and have realized my dream in directing a High School Choir. I am so fortunate to work with such talented students and dedicated faculty and administration. This past two years I have been able to work with Madrigals and Women's Chorus. We have performed at many community functions and participated in Region and State Choral Festivals where they have received Superior ratings.

A great man once said, "God gives to man the challenge of raw materials, not the ease of finished things. He leaves the pictures unpainted and the music unsung and the problems unsolved, that man might know the joys and glories of creation." Thomas S. Monson.

I love watching the music grow into a beautiful creation every time I work with these young adults and especially my own children, I hope to be blessed with a life time of creating ahead of me and am grateful for the opportunities that I have been blessed with so far.

William Almon Koldewyn

Bill Koldewyn was born in Ogden, Utah on April 23, 1942 to Mary Islaub Koldewyn (1913 --) and William John Koldewyn (1908 -- 1963). He attended local public schools, Pingree Elementary, Washington Jr. High and Weber County High, graduating in 1960.

Bill grew up around music, attended Utah Symphony concerts with his mother from a young age, listened to Alexander Schreiner organ recitals on the radio and often tagged along to listen to his mother sing in a trio which performed for many church and civic meetings. He started piano lessons with Mathel Ridges at age 8. At 12 he accepted his first church music assignment playing for MIA in the Ogden First Ward. Since then he has held many church organist positions. As a high school student, he began his



organ studies with Wayne Devereaux, former Ogden Tabernacle organist and former chief technician for the Salt Lake Tabernacle organ.

Each summer from its inception in 1951 through 1961 he performed and sang in "All Faces West," a musical drama of the Mormon pioneers written and composed by Helen and Roland Parry.

After high school, he attended Weber State College (now University) on an academic scholarship. While at Weber he sang in college choirs, studied conducting with Glen Hansen, and was selected as the choir student conductor. After one year and a quarter at Weber, Bill interrupted his

While at Weber he sang in college choirs, studied conducting with Glen Hansen, and was selected as the choir student conductor. After one year and a quarter at Weber, Bill interrupted his studies to serve a thirty-month mission to The Netherlands for the LDS church. While on his mission, he served as Branch Organist in many cities including Amsterdam and Rotterdam. He also refurbished several old reed organs and taught organ playing and conducting to local members.

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When Bill returned from the Netherlands, he continued his studies at Weber and received a B.S., with honors, in Physics with a minor in Math in 1967. That same year Bill met and married Katherine S. Trapp. Interestingly, they met on a blind date, on Friday the 13th of January at a Utah Symphony concert. During this period, Bill continued to play organ for church services and also served as Weber Stake Sunday-school organist.

Following their marriage, Bill and Kathy moved to the East coast where Bill attended graduate school at SUNY, Stony Brook and Wesleyan University in Connecticut. While at Wesleyan University, he also studied organ with Phillip Prince of Yale University.

When Bill's thesis advisor decided to leave Wesleyan for a Fellow position at JILA (Joint Institute for Laboratory Astrophysics) in Boulder, Colorado, Bill maintained his student status at Wesleyan while continuing his research at JILA. In 1976 he successfully defended his Ph.D. thesis, "A New Method for Measuring the Newtonian Gravitational Constant, G ".

Since receiving his Ph.D. in Physics, Koldewyn has worked and held various technical and management positions in high-technology and aerospace industries. He was the Lead System Engineer for the CCD cameras on the ACS (Advanced Camera for Surveys) instrument. His team built the wide-field and high-resolution cameras. ACS was the last instrument installed into the Hubble Space Telescope. At the time Bill retired, he was Chief Scientist at Ball on the Space-Based Space Surveillance program. Since retiring, Bill continues to consult for the aerospace industry, and is also trying to find more time for organ playing and music in general.

Bill and Kathy have two children: son, Kennis now a software engineer for MCI and daughter Kami currently a Ph.D. candidate in Neuroscience at the University of California, Davis.



Delmont Truman



In 1961 Delmont had the honor of being the lead in the week long production of Crawford Gates' "Promised Valley," during St. George's Centennial celebration.

For several years he also sang and soloed annually with "The Messiah". Due to Mr. Truman's selfless sharing of his musical talents, as well as the many tireless hours he participated in Civic activities, in 1965 he was cited as being one of the "Outstanding Young Men in America."

From the time Delmont Truman started singing, he has been singing from his heart! His sisters say he was always singing. While he milked the cows he whistled and sang. When he watered the fields, he sang. No matter what he was doing, he would sing. Growing up in his family, before TV, they would gather around the piano two or three nights a week and sing. His mother always had songs that he enjoyed singing.

Delmont's family moved to St. George in 1949 where he began Dixie College. He quickly won the hearts of everyone with his singing and his personality. Besides participating and singing in many assemblies, he also played trombone with the school band, was on the school's basketball team, and was Student Body President. Blaine Johnson and Dr. William Purdy were his vocal teachers, respectively, during his freshman and sophomore years at Dixie. "The Green-Eyed Dragon" and "Shadrach" were two of the favorite songs he sang. While at Dixie College he became the "singer" of the Dixie School Songs (and still is). He was very often a soloist with the Choir and sang the National Anthem at football and basketball games during these years. In fact, one man was heard to say, "If that Truman kid sings any louder, he's going to take the end right out of the gym!"

At 19 years of age, Delmont was called to serve in the Korean War and was on the front lines for a year. When the servicemen would go on R & R, he would always end up singing somewhere for an audience. Within a few months of his returning home after his two-year stint, Delmont went to

BYU where he studied voice under Dr. Norman Gulbrandsen. Dr. Gulbrandsen recognized the "gift of song" that Delmont possessed and encouraged him to change his major and go to Northwestern University to obtain his PhD. in Vocal Performance. Delmont considered this for a time, but realized it would require too much of a shift, as he was well into his established major of Agriculture. Nevertheless, Delmont was set up by Dr. Gulbrandsen for another voice student to be his accompanist while practicing and having his lessons. This young woman eventually became Mrs. Delmont Truman, and they've been making beautiful music together ever since.

All of his life Delmont has been in programs and sung at funerals throughout the area . . . and continues to do so. In 1961 he had the honor of being the lead in the week long production of Crawford Gates' "Promised Valley," directed by Marion Bentley during St. George's Centennial celebration. For several years

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Throughout these years, besides the solo work Delmont did, he also sang with Roene DiFiore, Marion Bowler, and the Program Bureau throughout the western U.S. and eventually took a three-week trip to Europe, traveling throughout several countries and entertaining with Program Bureau. In 1978, Delmont was again singled out to be the lead in Jay Wheeler's musical tribute to the Mormon Battalion, "March Across Our Land." This musical had a beautiful story about a family during those early days. The musical actually started in Omaha, Nebraska and took the route the Mormon Battalion took, performing the musical all along the way as they honored those men who literally marched across our land, ending in Sacramento, California two weeks after they began the trek. During that experience Delmont truly came to more fully appreciate the sacrifice that not only his ancestors made, but also, the dedication each of those men were willing to give.

In 1980 while the Truman's were living in Orem, Utah, Delmont once again had the opportunity to share his singing and acting abilities. He was invited by Gary and Joy Lundberg and Janice Kapp Perry to replace the lead of the father in "It's a Miracle." This he did for over a year, traveling throughout the United States to many different cities. Later, he became a member of the Jay Welch Chorale for the period of two years, which was a singular experience, a real privilege, and very fulfilling.

The Truman's returned to Utah's Dixie in 1992 and Delmont picked up where he left off only at a slower pace. Even though he continues to enjoy singing and does solos whenever asked, he has been happy to step aside somewhat, and let the younger generation take over.



The legacy Delmont Truman leaves to those who have enjoyed his voice is best summed up by a statement President Arthur Bruhn made years ago: "Delmont, do you know why people love to hear you sing? It's because you sing from your heart . . . and so it goes to their hearts!"

(Pictured with wife Karol)

Karol K. Truman



During the early 60s, Karol accompanying her husband Delmont when he sang, Karol and he also sang duets for conventions, funerals, church, and community programs/musicals.

For 16 years Karol instructed students at Dixie College as well as well giving private lessons in her home.



Even though Karol Truman is a transplant from Arizona via BYU where she met her husband, Delmont, St. George has been her home for 35 years. So, she definitely has red sand in her shoes.

Playing the piano has always been one of Karol's greatest joys. She began piano lessons when she was six years old, and her 40 year teaching career when she was 14 years old. She comes by her love of music naturally, as her mother was an excellent musician, violinist, and singer whom Karol had the opportunity of accompanying as a youth. So, her music sensitivity is a natural by-product of her early years. Throughout her time in high school Karol was the accompanist for the Male Chorus and the Choir. She also sang with small groups and trios, as she could sing any part she was given to sing. Karol also won several talent shows with her piano ability and/or her singing.

Mrs. Truman began her college career with a piano scholarship to Northern Arizona State University, where she was the featured piano soloist with the university band on tour, playing "The Warsaw

Concerto." As a sophomore she attended BYU and became very active in the music circles there, taking private piano and voice lessons, singing under the baton of Newell B. Weight in the concert choir, accompanying many fine musicians, i.e. Barbara Benson, Howard Ruff, etc. She was also the accompanist for a very unique violin sextet who was a main-stay with the then, Program Bureau, and belonged to a Duo-Piano/Eight Hands performance group.

Upon moving to St. George in 1958, it wasn't long before Mrs. Truman began teaching piano, and was shortly thereafter invited to be the piano instructor on the music faculty at Dixie College. Understanding the necessity of keeping on top of her craft, several months of the year (primarily in the summer) Karol would travel north every two weeks to take piano lessons from the best teachers she knew, such as Gladys Gladstone and Robert Smith. During these same years, besides always accompanying her husband Delmont when he sang, Karol and he also sang duets for conventions, funerals, church, community programs/musicals, etc.

For 16 years Karol instructed students at Dixie College as well as give private lessons in her home, which she did until the Truman's moved to northern Utah in 1979, where she taught for several more years. During the last two years

of her tenure at the college, Scott Gentry, one of Karol's former students, returned to St. George after graduating from BYU and taught with her at the college. At this time, one of Karol's dreams was fulfilled when she and Mr. Gentry performed a dual-piano concert, which she considered the "frosting on the cake" of her piano-teaching career.

At last count, Karol estimates that she has taught over 2550 piano students, of which numerous ones were award-winners. She cannot begin to express the appreciation she has for every one of these students, from whom she learned more than they will ever know. She truly hopes she has passed something lasting along to them, as well. Perhaps her greatest legacy, though, will be her very own son, Dan, whom she taught between other teachers she took him to, from northern Utah to Las Vegas.

Karol continues to teach, only now in a different arena of life. In 1989, all of a sudden teaching piano shut off. This was not through her choice, but it seemed there was something else she was to do. She has now written three books, one of which is a best-seller and has recently been translated into Spanish. Now, Karol does seminars, speaking, and counseling throughout the country which she enjoys very much, as it has added a whole new dimension to her life. Nevertheless, music is still her first love at the very "core" of her being.



During the last two years of her tenure at Dixie college, Scott Gentry, one of Karol's former students, returned to St. George after graduating from BYU and taught with her at the college. At this time, one of Karol's dreams was fulfilled when she and Mr. Gentry performed a dual-piano concert, which she considered the "frosting on the cake" of her piano-teaching career.



Jonathan T. Pike

A native of Salt Lake City, Utah, Jon moved with his wife and children to St. George in 1995. Jon is the oldest of six musical children born to two musical parents. The debut album of The Pikes (Jon and his siblings), "Songs my Mother Taught Me" (2004), says: "For Pikes, music is the pathway to the soul. Whether we inherited our music or picked it up in a home environment filled almost constantly with singing and piano practice, the plain truth is that we got it from our parents."

Those parents, Tom and Ellen Jeanne Pike, were a well-loved vocal

duo in the Salt Lake Valley, performing regularly. The performance schedule was especially heavy at Christmastime, with concerts almost nightly. In the late 1980's Jon's family decided to invite friends to a Christmas concert at their local LDS chapel. They were met with such



enthusiasm, the concert became a holiday tradition, and eventually because of space concerns was moved from the church to the Libby Gardner concert hall at the University of Utah. The Christmas concert now also includes the next generation of Pikes.

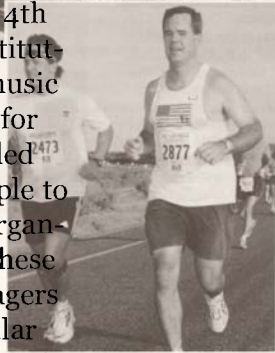
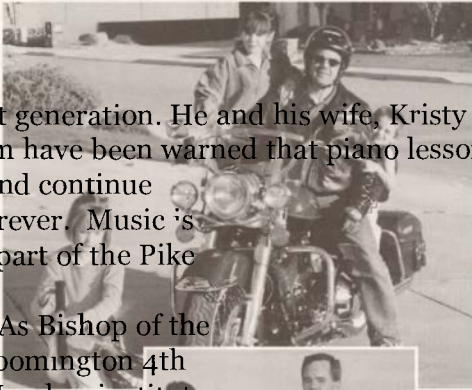
The annual Pike family Christmas concert now includes the next generation of Pikes. Pictured above are three of Jon's children, Katie and Abby (back row) and Ben (second from left). Also participating are nephews Nick, James, and Christian Pike. Jon is seated at the piano.

Jon studied piano under Bonnie Winterton, organ with Ellen Bennion Stone, and voice with his own parents and with the late Marlow Nelson. He has sung with the University of Utah's A Cappella and Concert Choral choirs and with the Pro Musica singers of Salt Lake City. He has been part of the St. George Tabernacle noon recital series, and was treasurer of the St. George chapter of the Utah Organ Guild. He serves as chair of the St. George Arts Commission, Chair-Elect of the Board of the St. George Area Chamber of Commerce and is actively involved in many community and civic organizations.

Jon is determined to pass the legacy of music on to

the next generation. He and his wife, Kristy are the parents of five children, all of whom have been warned that piano lessons in the Pike home begin at age seven and continue until forever. Music is a huge part of the Pike family.

As Bishop of the LDS Bloomington 4th Ward, Jon has instituted an organ and music teaching program for the youth, and called several young people to be "pianists and organists in training." These children and teenagers participate in regular group organ and music leading lessons, and play an active role in Sacrament Meeting and other church functions.



Not every moment is spent in music practice. Jon also loves to let off steam driving motorcycles, and his kids take turns riding behind. Pictured here are Abby, Katie, Jon, and Ben.

Jon's community involvement has included volunteering at the annual St. George marathon. Although he can usually be found helping in the medical booth at the finish line, he ran the race in 2001 with his brothers, Steve (seen here), and Dave.

Carol Sullivan Liston



Since I couldn't make band or chorus I became a cheerleader, participated in plays and was valedictorian. I met Doug at a dance at Dixie College. He was a good dancer. At a dance in Santa Rosa, he played and sang to me entitled, "The Girl That I Marry". We got engaged. After that, I went with him to dance jobs and we sat on the back seat with the bass drum and necked.

Most babies are delivered by the stork (or so we were told in my day), but I was different. Santa Claus delivered me, Carol Sullivan, to my parents, Gordon and Blanche Sullivan on Christmas Day, December 25, 1924 at the old McGregor Hospital in St. George, Utah. The nurses named me Carol. I said I was different. Most people can sing or play a musical instrument and my accomplishments in this field were to play the radio and learn to play a CD machine. I am the only one out of my family of eight siblings not to be in the band or chorus. I am tone deaf. I cannot carry a tune!



You are probably wondering why I am writing this for a music book. I am writing to give you a laugh or two. And it was a dare. My friend said she would write her story if I would. Of course, she plays the piano, organ, and can sing.

While in elementary school, I and all my sisters, took piano lessons from Ada Cannon, but I didn't get too far. Mr. Charlie Olsen taught music at Woodward Jr. High. One day he said to me, "Carol, if you will sit in the back row and do your math, I'll give you an 'A'". I got my A.

In Junior High, Miss McArthur and Mr. Blake taught dancing once a week during PE. Girls lined up on one side and boys on the other. We marched and matched up as partners to dance. We learned all the latest dances including the "Lambeth Walk". Oh, what fun this

was. I loved to dance and could certainly feel the beat of the music in my feet. I was a good dancer so always had a partner. Our Dad was a good dancer and we would get him to practice with us at home. I still love to dance.

Mom took me to see Mr. Bleak, the music teacher at Dixie High and College. He tried me on several instruments. (I wanted to play the violin or trumpet). After tryouts he suggested that I not play in band. Yet all my siblings played in the band at one time or another.

Since I couldn't make band or chorus I majored in other fields – I was a cheerleader, participated in plays and was valedictorian. After graduating from D.J.C. I went to the University of Nevada in Reno and got my degree in education.

Doug Liston came to Dixie after he got out of the Army Air Force and we met at a dance. He was a good dancer. We got engaged and he played for a dance at Santa Rosa. He played and sang "The Girl That I Marry" to me. I went with him to dance jobs and we sat on the back seat with the bass drum and necked.

One year we went to summer school at S.U.U. in Cedar City. While registering, Mr. Manning, the renowned music teacher, came up to me and said, "Sign up for chorus." Doug told him that I was a monotone. He said, "There's no such thing as a monotone." Doug replied, "You haven't heard Carol."

Doug was teaching in Caliente and I was offered a job there. I taught girls PE (grades 4 through 8), and either third, fourth or sixth grade. I directed the Christmas, Nevada Day, Springtime Singing programs. I was the recipient of the Lincoln County Teacher of the year award. Now, how do you think my students learned to sing their parts for these programs? I'm not so dumb! I exchanged with the second grade teacher – she taught my class singing and I taught her second graders PE.

My principal told me, "Carol, I can ask you to do anything but teach music." I said, "How do you know I can't teach music?" He replied, "Because I sat in back of you at church one Sunday".

Our children took after their father in their musical ability. (Thank goodness!) Reta and Linda were very active in school – on the honor roll, Jr. Prom queens, cheerleaders, in the marching group, in the modern jazz dance group, in the band, etc. Linda played piano, organ, sax, and clarinet. She accompanied the chorus at high school and played the organ at church. Reta played piano and clarinet. Our son, Douglas, was in chorus, band, and sports (football, basketball and track).

After 21 years of teaching I retired and we moved to St. George where Doug continued with his music career and I did volunteer work at Dixie Care and Share and other places. Another thing that keeps me busy is my crocheting. I learned to do this at about 14 years of age. I have won many awards at county and state fairs for my afghans, bedspreads, tablecloths and other work.

I still can't carry a tune! So I only sing when I'm alone unless they play "God Bless America" and then people can't hear me with everyone singing. Patriotic music makes my heart swell with pride in this great country of ours.

*Carol's 80th birthday party.
Doug and Reta Marie Cox (daughter),
front row. Linda Jo Benson (daughter)
and Carol.*



Our Unsung Heroes

In undertaking this project, it was our hope to include every musician that we could find and indeed we have. However, some who were contacted were not able to respond to our request for information. We have to also assume that there are others who might have been over looked in spite of our efforts to find them all. It is to this group who have, likewise, served and donated their musical talents that we pay tribute as our "Unsung Heroes".

We acknowledge you and applaud you for your service and your talents in sharing your precious gift of music.

Sincerely, Doug

The following men and women are the patrons of the arts. No music, art or book would be possible without them. They give of their time and resources to encourage us all.

Their efforts help make the world a better place for musicians and their music.

We recognize them for their generosity.

Bart Anderson

"Ranger" Bart Anderson has been called 'one of Dixie's greatest natural resources' by former St. George City Mayor Karl Brooks. He has become such a fixture in the St. George area that it surprises people to learn that St. George was not always his home. His birthplace was in Idaho, but he was raised in Salt Lake City. At the age of three, he contracted polio, and his parents were told he would never walk again. His father, who was very athletic and a member of the U.S. Sw'm Team, would have none of that. Bart says that when he was four years old his father threw him in the pool and made him swim and he continued to make sure that he followed an avid exercise program. By the age of five or six he had already learned to compensate for the polio and could walk again. Even at the young age of six he was determined to turn this weakness into strength. When he was eleven, Bart's father arranged for him to work for the Boy Scouts as a guide into the back country, which he did every summer until he was nineteen. He developed a great love of hiking and the outdoors that still enriches his life daily. He has hiked across the Grand Canyon (no small feat) and every other canyon and glen he can find.

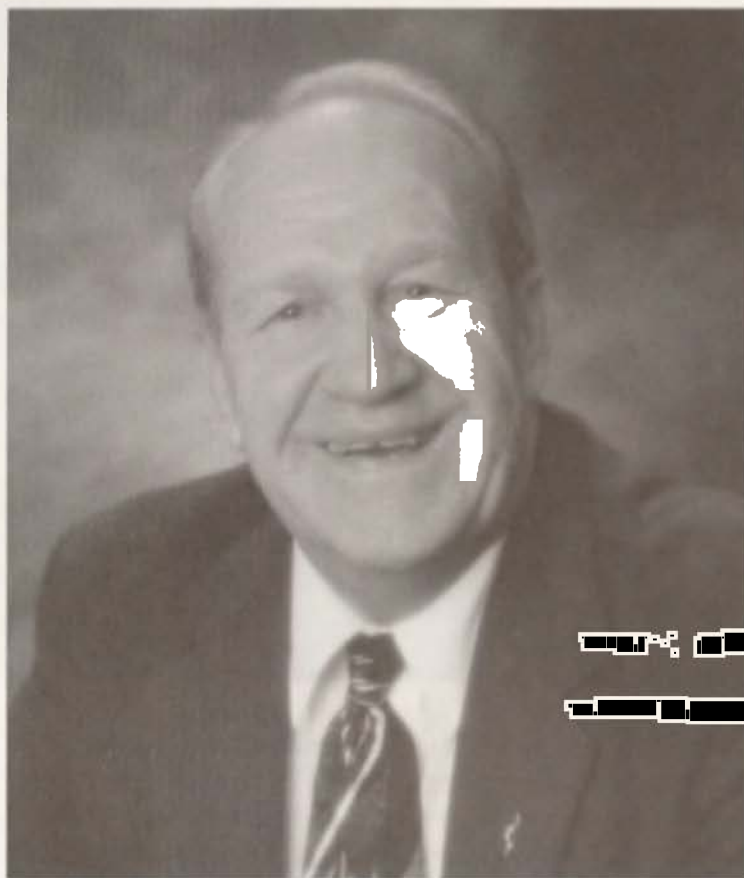


Bart eventually attended the University of Utah pursuing a degree in English Literature. While also participating in ROTC and preparing to join the Navy, he got sidetracked and worked part-time drawing blood, he says, to make some extra cash to buy a boat. He became very interested in the field and switched his major to Laboratory Medicine. While doing an internship, he met Dr. Craig Booth in the forensics lab, which is where he heard a lot of stories about Dixie. He eventually received his degree as a Specialist in Hematology.

Bart had a lot of adventures in his youth, and the truth of the matter is, Bart refused to ever outgrow his youth. The adventures are continuing. He traveled the world as a member of UTD and was employed for a time by the Howard Hughes organization (lots of cloak and dagger adventures there!). Lured to St. George by year-round hiking and a desire to learn the history of the Mountain Meadow Massacre, Bart followed a close friend (Gene Latimer, M.D.) to Southern Utah and sought out the well-known, Juanita Brooks who helped us with his love of history grew to a passion. Her son, Karl Brooks, (former St. George City Mayor), says that Bart and his mother have a special fondness and found a kindred spirit in one another. Bart felt that in St. George he had found a bonanza. He spent many hours interviewing "old timers" where the history of the area sprang alive in his soul.

Several years ago, Bart decided to blend hiking with history by giving walking tours in downtown St. George. He then began a series of history lectures for which he has developed over ninety slide programs in his repertoire. Many days (and most evenings) Bart can be found speaking and sharing his love of Dixie to various groups. His weekly Saturday hikes are equally popular, drawing both seniors and families, often numbering in the hundreds. Along with the exercise, the hikers learn the importance of history and nature and hear a lot of "Bartonized" stories and folklore in the process. Some sixteen years ago, Bart married his sweetheart, Delorice, whom he calls "the wind beneath my wings."

He has received much recognition for the time he devotes to learning and teaching the history of the area. Of special note was the first "Quiet Pioneer Award" given by KSL and the Day of 47 for his vast public service without pay. He was also one of only five people in the nation to be honored and awarded by Hilary Clinton as an Outstanding Volunteer. He contributes to the Spectrum, the Senior Sampler, and the St. George Magazine.



Karl Brooks

Karl Brooks was born and raised in St. George, Utah. He received his early education there, attending elementary, Woodward Junior High, Dixie High and Dixie College. He attended Brigham Young University where he received his Bachelors' and Masters' Degree. At the University of Utah, he received a Ph.D. He married Carla Hoyt from Kamas, Utah, and they have three children, Sharla, Daren and Barton.

Karl has worked in the field of education for many years, teaching in Mesquite, Nevada and St. George, Utah. He was Principal of Monticello High School, Assistant Superintendent in the San Juan School District and at Dixie College he held many positions including Director of High School Relations, Director of Athletics, Director of Institutional

Advancement, and Vice President of Student and Community Services.

He has held many positions in the community including President of the St. George Chamber of Commerce, Mayor of St. George, Chairman of the Zion Natural History Association, Chairman of the Dixie Center Control Board and President of the Utah League of Cities and Towns. He co-authored, with Doug Alder, "A History of Washington County-From Isolation to Destination".

During his three terms in office as Mayor, St. George grew from a town of around 10,000 people to a city of about 40,000, and from about 7 square miles, to a city of about 65 square miles. During his term as mayor, the city acquired 3 new golf courses, developed a hiking trail system and developed much public park space. There were also major infrastructure extensions in water, power, sewer, and roads without a tax increase.

Because of a dual role as Mayor of the city and Vice President of the college, Karl played a key role in getting the Dixie Center, a multiuse facility on campus at Dixie College, funded with private, county and state funds.

Howard W. Cannon

January 26, 1912 – March 6,
2002

Howard Walter Cannon was born in St. George, Utah. His parents were Walter and Leah Cannon. He graduated from Dixie College in St. George and then received a B.E. degree from the Arizona State Teachers' College and a law degree from the University of Arizona. Howard had a great love for horses and for music. While at Dixie College, he played with and directed his own dance band, and later, during his law school years, he formed the Howard Cannon Orchestra to work his way through law school. Howard served as Reference Attorney to the Utah State Senate and as Washington County Attorney.

During World War II, as a pilot in the Army Air Corps, Howard's plane was shot down behind enemy lines. He evaded capture for 42 days and reached allied lines safely. Along with several other awards, he received the Purple Heart and Presidential Citation. He holds the rank of Major General in the Air Force Reserve (retired).

Howard married Dorothy Pace in Las Vegas, Nevada in 1945 and they have two children, Nancy Lee and Alan Howard. From 1949-1958 he served as Las Vegas City Attorney. In 1958, Howard was elected to the United States Senate serving the State of Nevada and this country for 24 years. He became Chairman of several powerful Senate committees where he was able to have positive influences on our nation and in particular, on the State of Nevada. He is the recipient of many honors including the NASA Distinguished Service Award, the Wright Brothers Memorial Award and the American Security Council Coalition for Peace Through Strength Leadership Award. Following his Senate career, Howard worked as a consultant in Washington D.C. for 10 years before retiring to Las Vegas where he has lived out a wonderful life with his family. He is survived by his wife, Dorothy, daughter, Nancy Lee Downey, son, Alan Howard Cannon, sister, Evelyn Jay and five grandchildren: Justin Brett Bjornsen, Kayli Brooke Bjornsen, Tyler Cannon Downey, John Ryan Downey and Kyla Irene Cannon.



Terrill Clove

I was born in St. George, Utah on January 31, 1948. My parents moved to Henderson, Nevada when I was four years. I grew up in Henderson and attended elementary through high school there. I graduated from Basic High School in 1966 and then served a mission for the LDS church in the Florida Mission. When I returned I enrolled at Brigham Young University and graduated in 1972 with a Bachelor of Science Degree in Business Administration.



After graduation from BYU, I worked for a short time at Montgomery Wards in Las Vegas, Nevada and then decided to go to graduate school majoring in Hospital Administration. One of the requirements for entrance was work experience in a hospital background. I came back to St. George and worked at Dixie Regional Medical Center. When the St. George Care Center opened in 1977, I applied there and was hired as the Central Supply Clerk. I stayed at the St. George Care Center for the next 18 years and worked in every department except nursing. I left there as the Administrator.

I worked in the home health business for the next several years and then when Atria Assisted Living opened in 1998, I was hired as the Executive Director. I worked there for seven years and then moved to The Meadows as the Executive Director where I am cur-

rently employed.

I have worked in the Health Care Business in St. George for the past 28 years and have thoroughly enjoyed my experience. I especially enjoy working with people and trying to make their lives better. I have worked mostly with the elderly over the years and have gained such insight and experience from them. Serving other people is such a rewarding way to spend your time.

I married Mareli Nisson and we have two sons. We live in an historic home in Washington, Utah which we have restored and brought back to life. Mareli and I both love "old things" and we have refinished much furniture to use in our home. Our home was built in 1868 by Mareli's great great grand-parents and it has been occupied by family members since it was built. We feel very fortunate to have been able to buy and restore it.

I have been involved in city government in Washington City for the past 25 years. I have served on the planning commission, city council and have been the Mayor for the past 12 years. I love Washington City and the people who live there. It is truly a great place to live and raise your family.

Dr. Dean W. Duke

I was born in Heber City, Utah in 1942. I have loved and been influenced by music of all types throughout my sixty+ years of "good life". I especially appreciate the nostalgic feelings that music from my early years brings to memory. That music touches my heartstrings. I'm particularly affected by the power of song and instrumentation to carry a message that makes my heart sing or send some other powerful message. Some music brings tears to my eyes and a lump in my throat because of the wonderful meaning the music conveys to me.

Music continues to be important in my everyday life. We play music in our office at Southwest Skin and Cancer daily and our patients and friends are always cognizant of its effect on our attitudes, personalities and moods. Occasionally I'll even break into a melody and serenade some of my special patients. This project is wonderful in that it recognizes the great value of music in our lives, its effect on our attitudes and moods and the wonderful way it communicates the feelings of the heart and soul.

Dean W. Duke



We musicians, both past and present, want to honor Dr. Duke for all the excellent service and lives that he has saved through the years.

This honor is given to Dr. Duke and Dr. Warren Stucki.

Our organizations and many others want to thank these men for the great work they do and have done through the years. They are the honorable Doctors of our time.

Sincerely, Doug Liston.

Mona Given

Mona Given has been working with the Huntsman World Senior Games since 1987, one year after its inception. As CFO/Public Relations Officer of the organization she is responsible for securing sponsorships and managing all

financial aspects of the Games. In addition, Mona is a member of the Huntsman World Senior Games Board of Trustees.

Originally from Southern California, Mrs. Given has been a resident of the St. George area for the past 29 years. She attended East Los Angeles College and Dixie College and is licensed and certified in areas of Real Estate, Zoning, Land Planning and Financial Planning. Mona has served eight years on the St. George City Council and two years as Area Executive Director for the American Cancer Society. She was also a member of the Board of Directors and a Legislative Lobbyist for the Utah League of Cities and Towns. In addition, Mrs. Given was employed as Loan Officer and Loan Processor in a mortgage banking firm and Office Manager for several real estate firms. Mona owned and operated the Pine Valley Country Store and Kitchen for four years.

Mona currently serves on the St. George Housing Authority and is an active member of the Business and Professional Women, Dixie Sunshiners,

Washington County Republican Executive Committee and the Republican Women of Washington County. She serves as a Utah Delegate for the Republican Party and is President of the Relief Society in the LDS Church. In addition, she was voted the St. George Area Chamber of Commerce Woman of the Year in 1995 and is currently serving on their board.

Mona Given's desire to serve, her willingness to get involved, and her knowledge and experience in the legislative processes combine to make her an invaluable asset to the Huntsman World Senior Games.

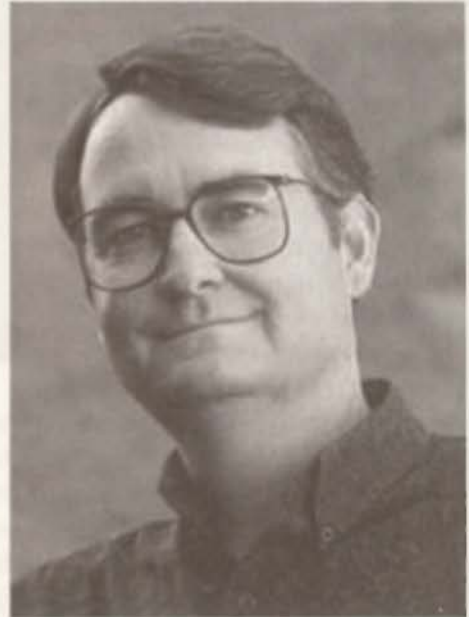


Lyman Hafen

Lyman comes from the fifth generation of a Mormon family that settled along the Virgin and Santa Clara rivers in the early 1860s. Growing up on the edge of St. George, he witnessed firsthand the transformation of his boyhood village into a bustling city. In high school he carried on the family tradition as a cowboy, participating in rodeos as a bull and bronc rider as well as a roper. In 1973 he won the Utah State High School Rodeo All-Around Championship.

A graduate of Brigham Young University, Hafen began his writing career in Idaho Falls, Idaho. Like many others of his generation, Hafen could not shake the red sand of Southern Utah from his shoes. He returned with his young family to St. George in 1983 where he became founding editor of St. George Magazine, and began teaching writing classes at Dixie College. He and his wife, Debbie, live in Santa Clara, just west of St. George, with their five children.

Over the past 10 years, Hafen's fiction and nonfiction have received seven awards from the Utah Arts Council. He's written for a number of regional and national magazines, among them Travel-Holiday, Nevada Magazine and Arizona Highways, and has published five books, including "Flood Street to Fenway", a biography of St. George native Bruce Hurst who pitched the Boston Red Sox to within one game of winning the 1986 World Series; "In The Shade of the Cottonwoods", a collection of essays about growing up in southern Utah; "Over the Joshua Slope", a novel for young readers published by Simon and Schuster; "Roping the Wind", a personal history of cowboying in southern Utah; and "Mukuntuweap: Landscape and Story in Zion Canyon".



Orrin Hatch

Orrin's history of making music

Music became an integral part of Orrin's life at a young age. Even though his parents, Helen and Jesse, were poor, they made great sacrifices to allow their children to experiment with different instruments. At six years old, Orrin began taking piano lessons. Knowing how to play the piano gave him confidence to advance to the organ and violin.

Lessons were not the only method Helen and Jesse used in helping their son develop an appreciation for music. Although they had to scrimp and save everything they could to round up \$18.75 for student peanut-heaven seats, Orrin's parents made it possible for their children to attend every concert of the Pittsburgh Symphony Orchestra from when he was 12 years old until he left for college. He fondly recollects the burst of excitement he felt before each concert. His eagerness to attend the concert and his passion for the music carried him on his two-mile walk to and from each concert at the Syria Mosque. While attending college at Brigham Young University, Orrin developed an ardor for writing poetry. Amidst all of his studies and activities during college and since then, he has found time to develop his poetic talent. In 1996, singer, songwriter Janice Kapp Perry, caught wind of Orrin's talent and approached him about writing some hymns with her. Orrin took this as a compliment but didn't believe that Janice was serious until four months later when they bumped into each other at another event, and Janice again presented her request. That weekend he sat down and wrote ten songs for her. Those ten songs began the "My God Is Love" album and since this album, Orrin has written over 300 songs for Janice.

Soon after his debut with Janice, singer, songwriter Billy Hinsche of the Beach Boys approached Orrin about writing with him. Following their sixth song, Marilyn Bergman of ASCAP (a performance rights royalty orga-



nization) contacted Orrin to inform him that his songs had "great potential" and that she was passing them on to Donna Hilley, head of Sony/ATV Tree in Nashville. She felt Donna was in a better position to advise Orrin about the future of his songs. Donna called Orrin and explained, "On any given day in Nashville we receive 200 good songs. What we are interested in is great songs." Orrin was sure this was her way of letting him down but she responded, "We think two of the songs are great

songs and that they'll be around for 100 years or more. We would like to demo them for you. Would you be interested in coming down to see how we do it?"

While in Nashville, Orrin felt like he was a young boy at the Pittsburgh Orchestra again, only this time he wasn't in the peanut gallery. Watching Randy Cox, skilled technicians and professional musicians work with his lyrics was a thrilling experience for Orrin.

More than just the demo of the two songs came out of Orrin's trip to Nashville. Randy Cox found five major music publishers to produce four of the original thirteen songs from "My God Is Love". Music writer, Madeline Stone, was introduced to Orrin and they began producing songs for the CD entitled "Whispers of My Heart" including one written for Vicki and Ted Kennedy entitled, "Souls Along the Way". The many important people in Orrin's life have motivated him to continue writing songs. As he was nearing his 39th year of marriage with his wife, Elaine, Orrin produced the love song, "All Because of You" which Peter McCann, seller of over 120,000,000 records used on his new album of love songs. For his dear friend, Muhammad Ali, Orrin wrote the inspiring song, "The Different Makes the Difference".

Through his songs, Mr. Hatch continues to express the enjoyment he receives from his relationships with the people that have touched his life.

Stan and Jeannine Holt

Stan and Jeannine both came from families where music was important. Each of their fathers, in their respective communities of Enterprise and St. George, performed for public gatherings throughout their adult lives.

During the years Stan and Jeannine were growing up they learned to love all forms of music, whether singing, instrumental, or dancing and they both participated in these events in their schools and communities.

Jeannine remembers her parents frequently harmonizing together even for simple family gatherings. She especially recalls being influenced by programs called "Community Sing" that were organized in St. George by Mae Pace. These were held outside on summer nights in front of the old Dixie College gymnasium. Mrs. Pace would sometimes invite solo performers to sing, but she would always lead the collected crowd in lively sing-a-longs, while she accompanied on a piano brought outside from the gym.

Both Stan and Jeannine loved to dance to good music and after they were married, they became well-known from Beaver to Kanab to Las Vegas as community, education, and church accomplished teachers of the basics of ballroom dancing. They demonstrated and instructed many groups in all the favorite steps: the waltz, two-step, swing, and various Latin rhythms. Because of their talent and backgrounds they were successful in passing on their own love of music and dance to hundreds of people over the years.



Kay and H. C. Hunt

Kay and H. C. Hunt have assisted in the preparation of this book by working together to obtain funding from private foundations and Government agencies. Grant proposals have been submitted and it is expected that future efforts will be devoted to the funding of additional copies for Utah schools and libraries.

Kay was a vocalist as a young girl and had her own radio show ("Say It With Music With Kay"). Her performances were in Utah and were both community-based and semi-professional. At eleven years of age she appeared on the Eugene Jellisnek TV Show in Salt Lake City and then again on the Bruce Vandeerhoof TV show as one of the local talents representing Brigham City, Utah in "A Salute to Brigham City".

Kay and H. C. relocated to Southern Utah in 1994 after service with two large companies based in Los Angeles, CA. Kay is an Executive Secretary and H. C. was Manager of Advanced Systems and Technology -Contracts and Pricing. Their careers spanned some 36 years and provided the basic fund-raising skills that were (and will be) applied to this book.



Kay and H. C. relocated to Southern Utah in 1994 after service with two large companies based in Los Angeles. They have found a deep sense of heritage in this book and have taken pride in making a contribution to its existence.

Both Kay and H. C. have been active as volunteers in their community. Kay worked with the St. George, Utah Chamber of Commerce for some five years. H. C. has worked with local residents that have applied for compensation from the Federal Government under the Radiation Exposure Compensation Act (Downwinders). In addition to this book, he has supported Grant-research work for other local projects, and has operated a consulting firm under assignment to companies in several states.

Kay and H. C. have found a deep sense of heritage in this book and have taken pride in making a contribution to its existence. Utah residents seem to better understand the meaning of their heritage and, thus are more capable

of applying that heritage to their daily lives. It is because of this that this book brings a special message to today's generation. That message reminds this, and future generations that the family and community are our most important assets in life and that both should be respected and cherished.



Jon Meade Huntsman, Jr.

Jon Huntsman, Jr. was born on March 26, 1960 in Palo Alto. Currently he is the governor of the state of Utah, having won the office in the 2004 election. He was elected with 57% of the vote. His term as the 16th governor of Utah began on January 3, 2005. He is the son of businessman and philanthropist Jon Huntsman of Huntsman Corporation. He is a member of the Church of Jesus Christ of Latter-day Saints

He attended the University of Utah, and graduated from the Wharton School of Business at the University of Pennsylvania.

Prior to his election, Mr. Huntsman served as a White House Staff Assistant in the Reagan Administration. Under President George H. W. Bush, he was deputy assistant secretary of commerce for trade development, deputy assistant secretary of commerce for East Asian and Pacific Affairs, as well as U.S. ambassador to Singapore (the youngest U.S. ambassador in a century). He is fluent in Mandarin. As a business executive, he has held several leadership positions with Huntsman Corporation, including Chairman and CEO of its holding company, and executive positions for Huntsman Corporation, the Huntsman Cancer Foundation, and Huntsman Family Holdings Company. Other organizations he has served for include the Utah Opera, Envision Utah, the Coalition for Utah's Future, and KSL's Family Now Campaign. He speaks fluent Standard Mandarin Chinese.

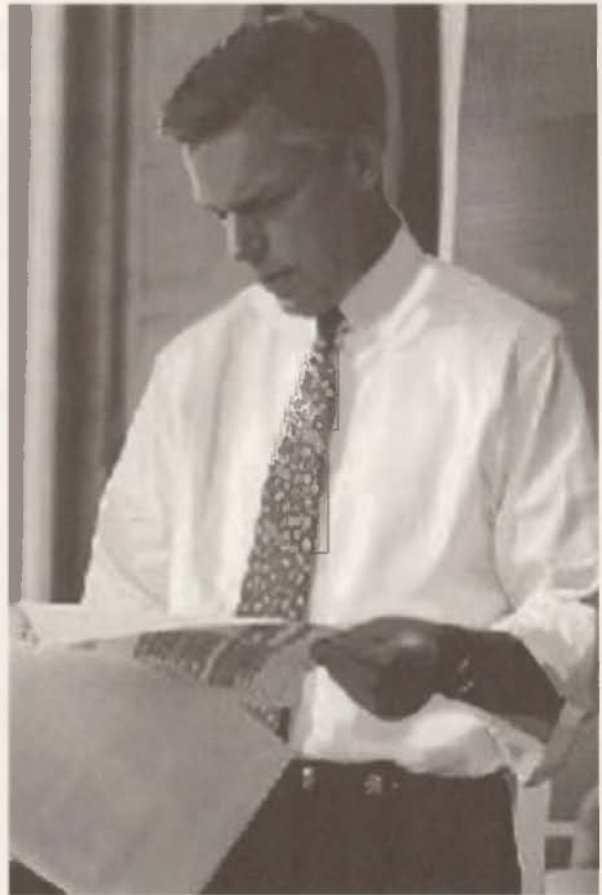
Jon is a seventh generation Utahan. He is married to Mary Kaye Huntsman, and the couple have six children, including one daughter whom they adopted from China.

Jon's father was in the Navy and Junior thought it was pretty neat and wanted to follow in his father's footsteps. Administration Junior followed him there. So when he got into high school he became active in politics. He had a busy high school career and was very popular. He was elected Class President. He met his future wife while washing dishes at Marie Callendars'.

Jon Jr. dropped out of high school his senior year in order to play keyboard in rock-and-roll bands. At age 19 he went to Asia and served an LDS mission. On his return he went to and graduated from the University of Pennsylvania.

Jon Jr. and his 15 year old son, Jon III, love to rock and roll. They joined up with Mayor Rocky Anderson and Shawn Nelson's band. That was then, now they don't have the time to keep at it, but he says those were good days.

In his spare time Jon plays the piano, studies international affairs, and studies foreign cultures.



Jon M. Huntsman

Born in Blackfoot, Idaho and raised in rural Idaho and Utah, Jon M. Huntsman has lived a remarkable and fascinating life. At the conclusion of the twentieth century,

he was selected as one of ten Utahans who most influenced the state during the twentieth century. (Only two of those individuals are currently living.)

Mr. Huntsman attended the Wharton School of business at the University of Pennsylvania, where he was the recipient of the Most Outstanding Graduate Award. Currently he is Chairman of the Board of Overseers (trustees) for The Wharton School, America's oldest and most highly rated business school. Subsequently, he earned an MBA degree and has been awarded ten honorary doctorate degrees. Mr. Huntsman is a former U.S. Naval Gunnery Officer. He served under President Nixon as both Special Assistant to the President and as White House Staff Secretary.

Thirty years ago, Mr. Huntsman began a small entrepreneurial business. Today, Huntsman Corporation is the largest privately held petrochemical and plastics business throughout the world, with major operations at 121 locations in 44 countries. In 1994, Mr. Huntsman received the prestigious Kaveler Award as the chemical industry's most outstanding Chief Executive Officer. Mr. Huntsman

is widely recognized as one of America's foremost concerned citizens and philanthropists. He has funded nationally acclaimed environmental and global leadership centers at several major universities, in addition to providing significant contributions to benefit the homeless, the ill and the underprivileged. His humanitarian concern extends throughout the globe. Mr. Huntsman is Chairman of International Services for the American Red Cross.

He recently donated \$225 million to establish and fund the Huntsman Cancer Institute at the University of Utah, now one of America's major cancer centers, dedicated to finding a cure for cancer based on genetic research. Mr. Huntsman donated significant funds to rebuild the country of Armenia after the 1988 earthquake. Those efforts earned him the country's highest award-The Medal of Honor.

Mr. Huntsman's service to the Church of Jesus Christ of Latter-day Saints (Mormons) has been significant. He is currently a member of The Seventies Quorum of the Church. He and his wife, Karen, are the parents of nine children and grandparents to 52.





Sheldon B. Johnson

Born in Tropic, Utah in 1926, Dr. Sheldon B. Johnson moved to St. George, Utah at the age of fourteen. Now a long time resident of St. George, Dr. Johnson has been a large force for good in the public life of the St. George area. As he has touched individual lives he has always made a difference for the better.

Dr. Johnson, who has served on the Washington County School Board for over forty-two years, has lived his life in the educational field with the premise of integrity and caring about all children. He has been a major factor in the introduction and implementation of new and innovative ideas and programs that have benefitted not only Washington County residents but also people from the state of Utah and the nation.

Because of his efforts, Washington County Schools had the first classroom in a public school in the state of Utah for children with mental handicaps. This first class, so difficult to get support for in the beginning, proved to be so successful

that districts throughout the state and nation copied and implemented the idea to the benefit of untold numbers of children and their families.

Dr. Johnson was also the instigator and force behind the idea of an Alternate High School for students who struggle with the social forces of the regular high school. Washington County was one of the first school districts in the nation to try such a concept. It became a huge success, with hundreds of high school age children creating successful and productive lives where before there seemed to be little hope. Other school districts have followed this innovation with great success and now the idea is universally accepted.

For many years Dr. Johnson has guided the School Building Program of the Washington County School District to a new level of quality and economy. These new schools are of the highest quality but their cost per square foot is between one third to one half as much as other schools in the state of Utah. This is done by innovatively fostering the development of unusually close cooperation between architects and builders. This resulted in great communication between the architects and the proud skilled craftsmen on the line. This enhancement of quality and economy in schools and other public buildings continues to spread outward throughout the state.

In other endeavors of his life, Dr. Johnson practiced Optometry in St. George for forty years and made thousands of dedicated patients and friends. He says he will ever be thankful to the wonderful people in the area for that experience. During those same busy years of work, farm and family he served as a trusted leader in Kiwanis, Dixie College Alumni, Board of Directors for the Dixie Regional Medical Center, the Chamber of Commerce, Chairman of the Red Cross, and served in many church leadership positions.

Of late, Dr. Johnson has become somewhat famous for discovering amazing casts of dinosaur feet, or negative footprints on his farm right here in the middle of St. George. Worldwide television broadcasts and newspaper articles have made these artifacts world famous and now are visited by thousands, as recently witnessed by Ripley's "Believe It or Not". Sheldon and his wife, LaVerna, have made these tracks available so that people from all over the world can come and revel in their mysterious majesty.

Governor Michael Leavitt



Governor Michael Leavitt was raised in the southern Utah area (Cedar City?)

He has been very active in his community throughout his life. He has always shared and cared for those who needed help. He has shown leadership in many events both during his youth and up to the present time.

We musicians thank Governor Leavitt for all the wonderful things he has done for our young musicians.

He and his talented wife traveled throughout the state of Utah many times organizing youth talent that performed for programs before and during the "World Winter Olympics".

The Governor has taken leadership in many of the U. S. Governors' meetings and conventions and is respected by many.

He is one of our most popular Utah governors of all time and is doing his very best to serve our people here in Utah!

Daniel McArthur

Mayor Daniel McArthur was raised in St. George and is respected by all who know him. He has been active in community activities throughout his life. He has been a businessman with his father in McArthur Welding Company for many years. He has been a hard worker all his life, serving the public with his father, to the best of their abilities.

"The Mayor is probably the busiest guy in Utah. He is still working in his business, serving our people as Mayor of St. George and doing a beautiful job! He is a man who loves his hometown and does everything within his power to help all of our citizens in the best possible way that he can.

We are very proud of our Mayor and know that he will do his very best to make St. George a first-class place to live."

*Doug Liston and
the citizens of St. George*

Music has always been a very important part of our history in St. George. In our early beginnings in the 1860s, the citizens of this community had a harsh environment to overcome.

However, they always tried to make the best of things by striving to lift each other's spirits. The first building that these early pioneers built when they arrived in St. George was a Social Hall, where they could entertain each other through music, song and theater.

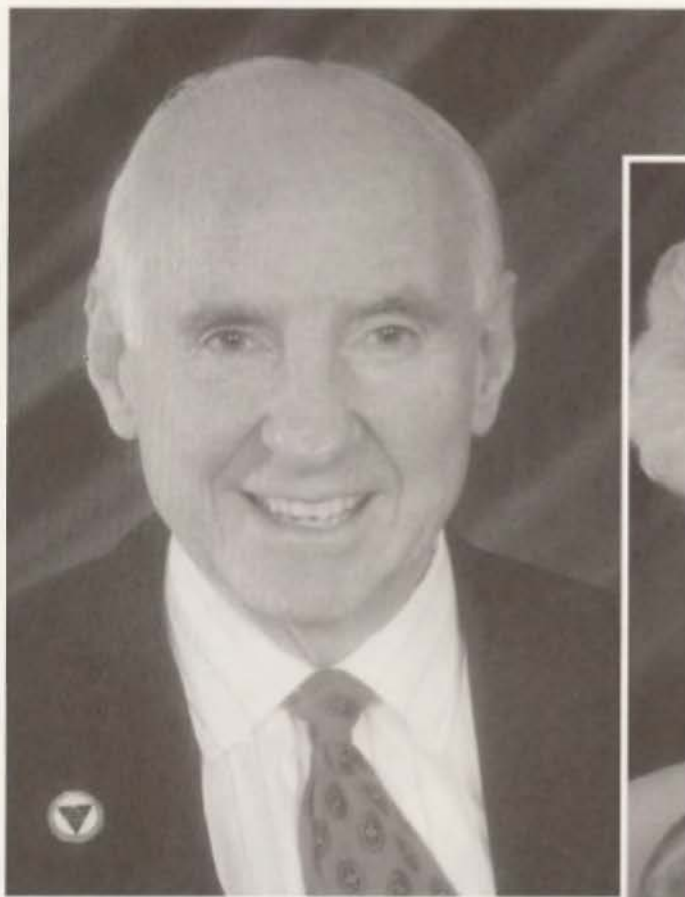
Over the years St. George has become a very desirable place to live. Our dry climate, low altitude and mild winters have attracted many to this community in search of a healthy, enjoyable place to settle and raise a family. Like all communities we have had our troubling times. We have witnessed the elevated occurrence of one of the world's most devastating illnesses, cancer, in all of its ugly forms. Everyone I know has been affected in some way by this dreadful disease.

My Uncle, Gerald Gifford, and his family entertained thousands of Southern Utahans' through the years with their uplifting music and songs. One of his most famous renditions was entitled "The Laughing Song". He kept us all in stitches as he slowly succumbed to the terrible cancer that finally took his life.

I, like others, honor these brave warriors who have been such great examples to each of us in their courageous fight against cancer. I also honor and thank all of those fine people who are working so hard to bring an end to this devastating disease and bring us a brighter hope for the future.

Sincerely,
Daniel D. McArthur,
Mayor of St. George





John and Daisy Morgan



John H. Morgan, Jr. was born and raised in Salt Lake City, Utah. He graduated from the University of Utah with a degree in Political Science and Business and served two years with the 44th infantry Division in Europe. John formed Morgan Gas and Oil and pioneered the oil and gas, oil shale and tar sands development in Utah and Wyoming.

He married his lovely wife, Daisy, who also attended the University of Utah where she received an advanced degree in genetics on a scholarship and was awarded the Phi Sigma Award for the outstanding student in the field of Biological Science at graduation. They had four children.

John and Daisy expanded their interests to the hotel industry when they purchased the St. George Hilton Inn and also developed many residential projects in the St. George area. They were instrumental in putting St. George on the map and making St. George a destination and retirement mecca.

As a team, John and Daisy Morgan had a vision that developed into the Huntsman World Senior Games. Their tenacity and perseverance were the foundation upon which this athletic competition for athletes 50 and over was built. The games are now considered the premier senior sporting event in the world.

Music has played a monumental place in both of their lives. John served as a director of the Utah Symphony and Ballet West and was President of the Maestro Club. Together they salute and appreciate the many musicians who have contributed so much to the culture of Southwestern Utah and who have given so much of their time and talents to the thousands of participants of the World Senior Games and the residents of Washington County.

Preston R. Price

Born in St. George, Utah, October 7, 1926, Preston R. Price has led a very busy and productive life.

Mr. Price attended Utah State University and received his BS degree in Sociology and Secondary Education. He holds a M.Ed. in Education and Administration from the University of Nevada, Reno. He ranked in the top 10% of his class. He served in the U.S. Air Force in 1945-1946.

He has held various positions in a variety of schools. In 1950 he started his teaching career as an elementary teacher and coach at Minden, Nevada. In 1952 he taught in the high school at Carson City, Nevada where he taught Sociology and English, directed the dramatics, supervised the recreation program and assisted as basketball coach. In 1954 he was principal at Caliente Elementary School.

1956 found him employed as Deputy State Superintendent, Nevada Department of Education at Carson City, Nevada. From 1957 through 1973 he served as Superintendent of Schools in Lincoln County School District at Panaca, Nevada.

He served as Superintendent of Schools in Esmerelda County School District at Goldfield, Nevada from 1973 to 1980. From 1983 through 1986 he was employed as superintendent of Fremont County School District at Arapaho, Wyoming.

From July 1, 1986 to July 1, 1994, Mr. Price served as Administrative Officer for Able, Inc., a nonprofit group that contracted with youth correction in the State of Utah.

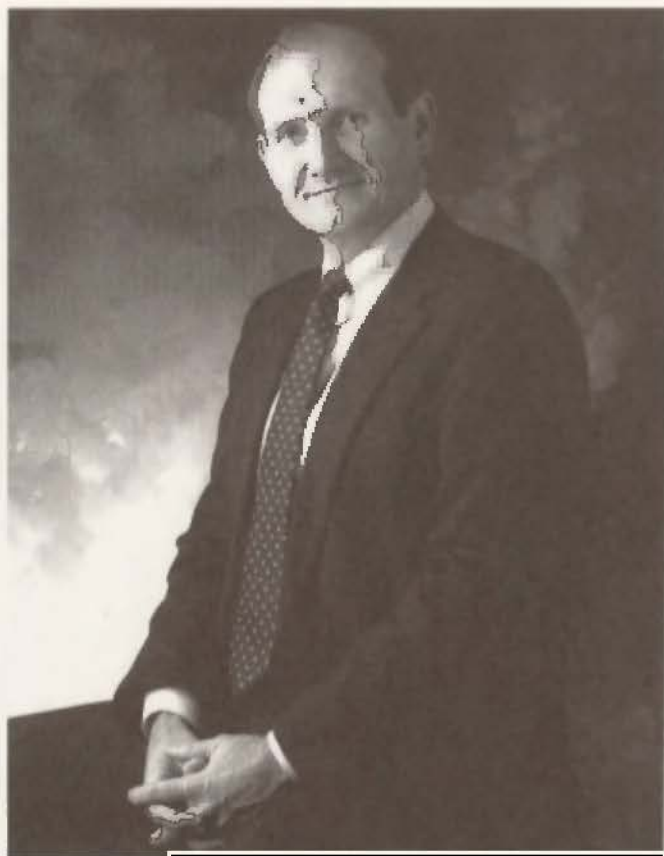
He developed programs in foster homes for youth in custody and operated 10 homes to correct social misbehaviors in youth 10-19 years of age who were in custody of the Juvenile Court System of Utah. He supervised foster parents, worked with state-employed case managers and court judges. They had great success with the youth. 82% were returned to their homes and became socially effective citizens. Although he liked this job very much, Mr. Price had to resign because of failing health.

Mr. Price was involved in many professional and service organizations. Among the awards he received was a Life Membership in the N.E.A., Honorary Life Membership in the PTA, Outstanding service award from the Nevada School Board Assn. and Citizen of the Year Award from the Goldfield Elks Lodge. He was a two-time President of the Rotary Club, and an active L.D.S. Church and community worker.

He enjoys hunting and fishing. He and his wife, Lucille reside in Cedar City and are the parents of three children.



Hyrum W. Smith



Hyrum W. Smith, born in Salt Lake City Utah in 1943, spent most of his childhood in Hawaii and graduated from University High School in Honolulu. Later Hyrum graduated from Brigham Young University and applied his many years of education and sales management experience to create his own sales management training company. In 1982 he consulted in time management until he formed H. W. Smith and Associates, the forerunner to Franklin Covey. He is also the creator of the Franklin Covey Planning System.

He is currently serving as vice chairman of the board for Franklin Covey and has been motivating individuals to gain better control of their personal and professional lives through values-based time and life management since he founded the company in 1983.

Hyrum combines his gift for communication with his wit and enthusiasm to motivate people to become more effective. What Matters Most®, Abundance Mentality®, The Franklin Covey Reality Model™, and Eight Secrets of a Successful Business™ are his most requested speech topics. He is a highly sought-

after keynote speaker and has addressed thousands of audiences worldwide.

Hyrum holds three honorary doctorate degrees, has received many community service awards, and is a board member of the Tuacahn Center for the Arts and Sky West Airlines, and is on the national advisory councils for University of Utah and Dixie College.

In addition to Hyrum's community service and involvement, he is also known as a generous philanthropist and has dedicated much of his time and resources towards worthy causes. He spent three years of his life serving as Mission President for the Church of Jesus Christ of Latter Day Saints in Ventura, California. He has contributed to and helped raise money for several Utah colleges and universities and donated over \$20 million dollars to the Tuacahn Center for the Arts. Tuacahn is known for its spectacular Broadway musicals presented in the outdoor Tuacahn Amphitheatre each summer and fall. Hyrum was instrumental in the creation of the Tuacahn High School for the Performing Arts, Utah's first public charter high school.

Hyrum's top priority is spending time with his family. He and his wife, Gail, are the parents of six children. They currently have twelve grandchildren with more on the way. Hyrum enjoys the time spent with his family at his ranch in southern Utah where he also finds time to write and go horseback riding. He has authored or co-authored five books, including "What Matters Most", "The Power of Living Your Values" and "The Ten Natural Laws of Successful Time and Life Management".

Hyrum's commitment to his family and to excellence in the arts and education along with his dedication to helping people develop their talents and gain control of their lives is commendable.

Dr. Warren Stucki

We musicians and past and present patients of Dr. Stucki want to honor him for all the excellent services he has provided and for the lives he has saved throughout the years.

His first class book, "Boys Pond", relates many stories of the "Down-Winders" and how they have suffered through all of these years. This honor will be given to Dr. Stucki and Dr. Duke in our beautiful book, "Three Centuries of Southern Utah Musician History".

Our organization and many others want them to know how we feel. Our hearts go out to them. To us they are the honorable doctors of our time!

Sincerely,

Doug and Patients



Kathie Thayne

Kathie Thayne has been the Executive Director of the Huntsman World Senior Games since 1995 and is responsible for the management of all aspect of the Games. With the assistance of her committee heads and sports directors, she oversees registration, fund raising, computer services, ceremonies, banquets, communications, transportation,



hospitality, medical services, media relations, photography, volunteers, all printed information including program and results literature, signage, clean-up activities and the operation of 22 sports competitions. In addition Kathie is a member of the Huntsman World Senior Games Board of Trustees.

Kathie was born in Provo, Utah and raised in Northern California. She attended the University of Utah with a dual major in English and Sociology and the New York School of Interior Design. She and her husband, Gary, met at the University of Utah and have been married 33 years. They have three children and a beautiful granddaughter.

Kathie worked as an Interior Designer for seven years, taught Interior Design, taught a preschool for gifted children and sold real estate. She was the founder and co-director of the Dickens Christmas Festival for 13 years and with her husband, owned and operated a clothing store for 25 years. She served as Chairperson of the Christmas Gala for University Hospital, District Chairman over Child Abuse for the Jordan School District and fundraiser for the Arthritis Foundations and Muscular Dystrophy Foundation. In addition she was involved in

building a home with the Habitat for Humanity organization and served in all auxiliary organizations in the LDS Church.

Seven years ago, Kathie and Gary decided to write a new chapter in their lives and move to the place they've always loved, St. George. They closed their successful men's and ladies' clothing business in Salt Lake City called the Brownstone and made the move. After remodeling their current home for six months, Kathie took on a new challenge as the Executive Director of the Huntsman World Senior Games. Kathie, Mona Given, Nancy Colarossi, their tremendous staff and the thousands of volunteers have made the Huntsman World Senior Games the great event that it is today with over 5,700 participants bringing over 27 million dollars to St. George. Since moving to St. George, Kathie has also become an active member of the Rotary, St. George Chamber of Commerce, was a member of the Charter Class of Leadership Dixie and currently serves on the Board of Trustees for Leadership Dixie. The St. George Chamber Of Commerce honored Kathie as "Executive of the Year" in 1999.

Kathie's extraordinary creativity and hands on management style have guided the Huntsman World Senior Games through a tremendous growth period to become the premier Senior Sporting event in the world.

Barbara W. Watson

Barbara W. Watson was honored for her service to the community by the City of St. George in 1987 and 1994, by Dixie College in 1990, Southern Utah University in 1992 and the University of Utah Emeritus Alumni Association in 1995. In 1996, the Statehood Centennial year, the American Association of University Women of Utah recognized Barbara as one of the "100 Utah Women" past and present whose service has influenced Utah. Her most treasured memory is her service with Dixie Regional Medical Center for 22 years as a trustee and as Chairman of that board for 17 years.

She was privileged to be at the helm when DRMC began and completed its fully accredited Cancer Center. "It was a dream come true to help the many people at risk for these haunting diseases." She has also served as President of the Utah Academic Decathlon, Chairman of the Washington County Statehood Centennial, Co-Chairman of the Dixie College Advisory Council, a member of the Steering committee for the Pioneer Center for the Arts, and currently serves on the boards of "St. George Live" and Dixie Regional Medical Center Foundation.

Barbara has supported the fine arts in Utah's Dixie. In 1961, she organized "The Southwest Guild" and became its first president. The "Guild" is still active in support of the Celebrity Concerts. She organized the Docents for the Dixie College Invitational Art Show and is presently a docent at the St. George Art Museum.

She participated in the Undixieland Band and opened her home for its practice and comradery. "The Combo" which consisted of Ron Garner at the bass, Ron Haslam at the piano, and Leon Watson (her husband) on the drums, became a priority in her life. Barbara helped organize "Applause", the fund raising arm of the Heritage Choir and is currently its president.

Barbara was married to Leon M. Watson, who died in 1991. With him, she had three children: Kyle R. Watson R.Ph., David L. Watson J.D., and Tracy Watson Winward M.D.

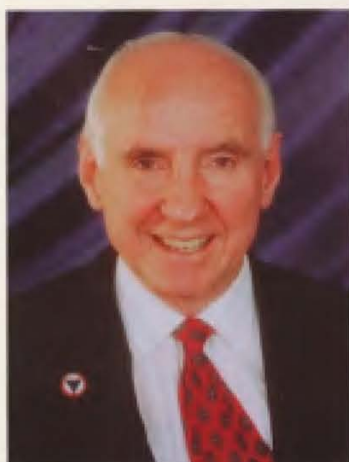


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*The Hollywood Bowl,
Elvis Terry directed the all church MIA
Chorus, 2000 voices 100 pc. orchestra
(Pre. and Sis. McKay in foreground)*



Musicians Of Southern Utah is not one story, but hundred of stories, many of which are told in their own words. Stories of musicians or musical groups that have lived in Southern Utah and have played their music not only in Utah but in surrounding states and in some cases throughout the world.

Many of the stories have lessons for today. It's about tenacity and courage, about individuals and their families and how they lived modestly and worked from light until dark. You'll discover how their families found joy in the music they made together. Their music strengthened their relationship with each other. It gave them hope and comfort in times of need.

*This is also a story
of the great men
and women who
helped the musi-
cians along the
way, men like
Jon Huntsman and
John Morgan.*

Their stories are told as musicians, as individuals and as contributors to the social and economic fabric of Southern Utah. You'll read of their successes and failure, their suffering and trials.

Musicians Of Southern Utah
tells of the life and times of the music of this people
and those who
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